

Billboard

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

IN MUSIC NEWS



All-Star
'Great
Expectations'
S'track Due
on Atlantic

PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 22, 1997

ADVERTISEMENTS

LUKE
STEVE LUKATHER

For your play any, live at
206-286-4433
MIRAMAR

Meetings Focus On The State Of Irish Songwriting

Irish/American Summit Helps Writers Grow, Learn

■ BY DOMINIC PRIDE

DUBLIN—At least 12 of the 55 songs composed at an Irish/American songwriting summit have "hit" written all over them. That's the claim of the Music Bridge organization about Celine Harmon, a weeklong co-writing event held Nov. 2-8 in Clifden.

(Continued on page 20)

Songwriters Hobbled By Lack Of Int'l Publishers

■ BY DOMINIC PRIDE

DUBLIN—The lack of heavyweight international publishers in Ireland is one of the key problems faced by the nation's songwriters in breaking into the U.S. market. That was the conclusion of delegates at a session Nov. 8 at the Temple Bar Music Centre here, with Irish writers, artists, and publishers talking to U.S. experts from collection agencies and publishers.

(Continued on page 20)

Stein's Sire Stands Alone Exec Envisions Indie/Major Bridge

■ BY CRAIG ROSEN

LOS ANGELES—In the late '80s, industry veteran Seymour Stein began to sense a wind of change—and independent labels were on the rise again.

By 1992, six months after Billboard began using SoundScan point-of-sale information to compile The Billboard 200, Stein had hard data to prove his hunch. In fact, by the end of 1996, independent labels topped total album market share with 21.2%, edging out WEA, which had 21.1% (Billboard, Jan. 18).



With the newly formed Sire Records Group (SRG), Stein hopes to build a bridge between those two distinct industry powerhouses by cutting distribution pacts with various indie and utilizing distribution from both WEA and Warner Music Group's independent Alternative Distribution Alliance (ADA). SRG, which includes the Warner-owned Sire and Discovery labels, has also signed distribution deals with such indie acts as Austin, Texas-based roots music label Watermelon; L.A.-based electronic imprint (Continued on page 117)

EU C'right Draft Has Music Biz In A Quandary

■ BY JEFF CLARK-MEADS

LONDON—The European record industry is walking a tightrope over new copyright law.

A draft European Union copyright directive has been leaked ahead of official publication later this month, and though its provisions bolster protections for the digital era, labels say it leaves much to be desired. However, if the record industry joins in opposing it, the draft directive may fail to be adopted.

(Continued on page 69)

Calypso-Rooted Carnival Gains Ground Globally

Retail Interest On Rise, But So Is Local Friction

■ BY ISAAC FERGUSON

TRINIDAD—As calypso continues its forward thrust into the international marketplace, record shops worldwide are reporting increased sales amid consumers' growing interest in the genre. New flavors in Caribbean music are selling, with a rise of regional island pride expressed in sounds from the smaller islands. In acknowledgment of this rising thirst for tropical music, in the past year both the National Academy of (Continued on page 109)

Fests Now Big Business For Cities Around World

■ BY ISAAC FERGUSON

This year's Carnival season stretched far and wide, with well-attended events held everywhere: from the traditional strongholds of Trinidad and St. Vincent to such emerging powerhouses as Nottingham, London, and Brooklyn, N.Y.

Controversy flared at several North American Carnivals, however, as growing pains and economic realities forced changes, including a cancellation in Dallas, owing of leadership (Continued on page 109)

K-tel Plans Online Music Biz, More Distribution Ties

■ BY DON JEFFREY

NEW YORK—Just months after terminating a deal that would have divested its music assets, K-tel International has restructured the music company and set ambitious plans to become an online music retailer and a distributor of other labels' recordings.

As part of the change, the company has tapped Mark Dixon, its top financial executive, as CEO of the music (Continued on page 107)

Chicago, Illinois
Chicago, Illinois
Chicago, Illinois

Live in Australia
on home video

AVAILABLE DECEMBER 9, 1997

RAP

THE BILLBOARD SPOTLIGHT

SEE PAGE 31

HEATSEEKERS

RCA Artist Robyn Rises To Pinnacle Of Chart

PAGE 23

\$5.95 US \$6.95 CANADA



IN THE BEGINNING

Remixes by DJ Muggs & DJ Muggs

"Rapper's Delight"

By Funk Brothers, Rick Rubin, Muggs

ALBUM IN STORES NOVEMBER 25

...there was rap

ADVERTISEMENT



It's Been A



Big Year.

How big
can a year get?

Imagine bringing home
A Triple Platinum album
from Sublime.

Then adding three
Double Platinum discs --
from Aqua, Mary J. Blige
and Live.

Mixed with
Breaking acts like Blink 182
and Rahsaan Patterson.

Topped with a Gold album
from K-Ci & Jo-Jo.

It's a bigger year
than we dreamed at the
new MCA records.

And we're not growing
any smaller.

MCA

MCA



This One



KTD5-RJN-RR68

©1997 MCA Records

This announcement is not an offer to sell or a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus, copies of which may be obtained in any State in which this announcement is circulated only from such of the several underwriters as may lawfully offer these securities in such State.

November 6, 1997

3,829,754 Shares



N2K.COM

Common Stock

Price \$19.00 Per Share

PaineWebber Incorporated

BancAmerica Robertson Stephens

Hambrecht & Quist

Boenning & Scattergood Inc.

Ladenburg Thalmann & Co. Inc.

Raymond James & Associates, Inc.

BT Alex. Brown

Deutsche Morgan Grenfell

NationsBanc Montgomery Securities, Inc.

Friedman, Billings, Ramsey & Co., Inc.

Moors & Cabot, Inc.

Sanders Morris Mundy

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

THE BILLBOARD 200

★ HARLEM WORLD • MASE • R&B 114

BLUES

★ DELICIOUS VIBES • B.B. KING • R&B 64

CONTEMPORARY CHRISTIAN

★ YOU LIGHT UP MY LIFE: INSPIRATIONAL SONGS • LEARN JIMMES • CLOS 62

COUNTRY

★ YOU LIGHT UP MY LIFE: INSPIRATIONAL SONGS • LEARN JIMMES • CLOS 58

GOSPEL

★ GOD'S PROMISE: FROM KING FRANKLIN'S NEW NATION • BILLS 63

HEATSEKERS

★ BORN IS HERE • BORN • R&B 23

KID AUDIO

★ HALLIBROOK SONGS AND SOUNDS: MUSICIAN ARTISTS • BILLS 90

THE BILLBOARD LATIN 50

★ CONTRA LA CORRIENTE • MAMIC ANTHONY • BUMB 61

POP CATALOG

★ GHETTO'S TROTS TO KILL • MASTER P • NO LIMIT 89

R&B

★ THE 18TH LETTER • MAMIC • UNIVERSAL 25

REGGAE

★ THERE LIKE A GIRL • DIANA KING • MCA 64

WORLD MUSIC

★ THE BOOK OF SECRETS: LOREENA MCCOYNE • WARNER BROS. 64

THE HOT 100

★ SOMETHING ABOUT THE WAY I CANGLIE IN THE WIND 1997 • ELTON JOHN • ROSS 112

ADULT CONTEMPORARY

★ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • ELTON JOHN • ROSS 102

ADULT TOP 40

★ I DON'T WANT TO MINT • PALLA CODE • R&B 102

COUNTRY

★ LOVE GETS ME EVERY TIME • SHARON TRENIN • MERCURY 56

DANCE / CLUB PLAY

★ JAMES BOND THEME • MOBY • CLOUTIER 54

DANCE / MAXI-SINGLES SLEAZES

★ IT'S RAINING MEN, THE JACKALS: MARTHA WASH FEATURING RUFFALO • LOGIC 54

LATIN

★ LO MEJOR DE MI • GUSTAV • MCA 60

R&B

★ MY BODY • LSG • INTEREST 27

RAP

★ FEEL SO GOOD • MASE • R&B 29

ROCK / MAINSTREAM ROCK TRACKS

★ TOUCH FEEL AND SPIN • DAVIS OF THE BEAN • CLOUTIER 103

ROCK / MODERN ROCK TRACKS

★ ELUSTRATIONS • COLUMBIANA • MCA 103

TOP VIDEO SALES

★ BUTMAN & ROBIN • WARNER BROS. VIDEO 92

HEALTH & FITNESS

★ CRYME: MAKE THE CONNECTION • MCA VITA HOME VIDEO 94

MUSIC VIDEO SALES

★ THE DAVE • BLUEBERRY MAC • WARNER BROS. VIDEO 94

RECREATIONAL SPORTS

★ MICHAEL JORDAN: ABOVE & BEYOND • FOXVIDEO 94

RENTALS

★ BUTMAN & ROBIN • WARNER BROS. VIDEO 92

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

★ PAUL McCARTNEY'S STANDING STONE: LONDON SIMPSONS ORCHESTRA (POSTER) • TIM CLASSICS

CLASSICAL CROSSTOVER

★ DIANA PRINCESS OF WALES: BBC RECORDINGS OF THE FUNERAL: VARIOUS ARTISTS • LONDON

JAZZ

★ LOVE SCENES • DIANA KING • MCA 64

JAZZ / JAZZ-INSPIRED MUSIC

★ RANGIN' DAY • THE METTMENT GROUP • WARNER BROS.

NEW AGE

★ TIBETITE • YANNI • VIRGIN

TOP OF THE NEWS

8. **Compost disc**: recordable pressed to become mass-market consumer item.

ARTISTS & MUSIC

1.4. **Executive Turntable**: Louie Milgug upped at Sony Classical.

1.8. **Columbia Records** and **Avide Records** sign a deal closing major/indie cooperation.

1.8. **The Beat**: **Notre** & the **Blowfish** reach legal settlement on breach-of-contract suit.

1.9. **The Real Thing**: "Itanic" soundtrack features music by **Colin Don** and **James Home**.

2.2. **Beasore**: **Edward** \$4 million grossing more than \$4 million with U.S. fall dates.



JOHN P. LEE, JR.

2.3. **Popular Uprights**: The **Derolers** include "Raspberry Bear" cover on latest album.

2.4. **R&B**: **Daryl Simmons** quietly collaborates on R&B hits.

2.8. **Rhythm Section**: **Big R&B** chart debuts by **Rakim** and **Jay-Z**.

5.2. **Dance**: **Trax**: **David Arnold** merges classic James Bond theme songs with club beats.

5.5. **Country**: **Rod** **Warrior** **Jim** **Coates** releases his first album.



"ANASTASIA." P. 80

6.4. **Latin**: **Holmes**: **Mexico's** **Indie** association **Amprofon** weathers internal strife.

6.2. **Higher Ground**: "Actual" **Realty** CD-ROM offers new gateway to Christian music.

6.2. **Classical/Keeping Score**: **Peter G. Davis**: "The American Opera Singer" comes with **BMG** Classics companion CD.

6.3. **Jazz/Blue Notes**: Successful budget classical label **Neops** tries swing and improv again.

6.3. **In The Spirit**: **John P. Lee's** "Strength" proves he's still a pop confidant.

6.5. **Songwriters & Publishers**: **Jazz** focus sets **Arcadio Group** apart from publishing peers.

6.6. **Studio Action**: **Conway Studios** offers stylistic setting and up-to-date equipment.

INTERNATIONAL

6.8. **Domestic artists'** achievements send message of success to Dutch music industry.

7.0. **Hits Of The World**: "Babie Girl" hangs on to top singles spot on many international charts.

7.1. **Global Music Pulse**: **African** and **Arabic** influences abound on **Selena's** "African Crossroads."

7.2. **Canada**: **Christian artist** **Steve Bell** explores "Romantics & Mystics."

7.2. **Home & Abroad**: **London's** **Battered Power Station** gets new identity.

MERCHANTS & MARKETING

6.3. **Start-up** **tobac** **Hokanore** Records sets inventive releases directly to the consumer.

6.4. **Adult** **Tracks**: **Unusual** **Concert** **Music** co-opts to rewrite bankruptcy rules.

6.9. **Child's Play**: **Atlantic** Records promotes soundtrack to new animated film "Anastasia."

7.1. **Home Video**: **Video biz** dives into '70s-revival craze.

9.3. **Shelf Talk**: **Blockbuster** has no plans to roll out DVD nationally.

REVIEWS & PREVIEW

9.5. **Spotlight** reviews at the **Beach Boys'** "Pet Sounds Sessions."

FEATURES

100. **Opportunity/Unlabeled**: **Yoko Ono** and **BMI** launch scholarship.

113. **Hot 100 Singles Spotlight**: **Puff Daddy** releases another Police remix.

116. **Between The Beliefs**: **Shania Twain** and **Mase** battle for No. 1 slot.

98. Classified

9.9. **Real Estate**

118. **Chartbeat**: One spot wins **Elton John** top AC spot.

11.8. **Market Watch**

11.8. **Homefront**: **Billboard** Music Video Awards Webcast exciting new talent.



WADE AND BRIAN, P. 101

6 COMMENTARY

Entertainment Biz Plays Role In 'Values Vacuum'

■ BY SEN. JOSEPH LIEBERMAN

I would like to deliver a dispatch from the front of the culture wars. The news, I'm afraid, is not good, although there is at least a silver lining to the clouds that make America's moral skyline gray at best. Five years after Dan Quayle delivered his infamous Marjorie Browne speech, the so-called "family values" debate has been regularly politicized, sensationalized, and trivialized, but most progress has been made in responding to the public's shaming concerns. In fact, the beat—and the beating our sensibilities are taking—goes on stronger than ever. A few examples:

Last year, **Interstate Records**, which is half-owned by **Seagram** Inc., put out an album by the group **Marilyn Manson** titled "Antichrist Superstar" (on **Nothing/Intersect**) that was heavily marketed to ado-

lescents. The inside of the CD features a pornographic picture of the lead singer. The songs are laced with obscenities, and their themes could best be described as shrill-



U.S. Sen. Joseph Lieberman is a Democrat representing Connecticut.

wrapped, prepackaged nihilism. Last month, a software developer named **Running With Scissors**, in partnership with

Panasonic Interactive, introduced a new computer game called "Postal." According to a computer trade magazine, "Postal" is an exceedingly violent shoot-'em-up game that features a deranged postal worker terrorizing a small city. The goal is straightforward: kill as many townfolk as possible before being killed. The marketing brochure boasts, "Chilling realism as victims actually beg for mercy."

The messages these products send are outrageous, and it is inconceivable to me that major corporations are selling them and profiting from them. But what is more disturbing is that as we as a society have not yet fully come to grips with what is at stake here. The debate is about much more than the latest obscenities being uttered by one recording group or the new lows in tastelessness in a video game. This is about the *(Continued on page 29)*

Commentary appearing on this page serves as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gilles, Billboard, 1313 Broadway, New York, N.Y. 10006.

Which would you rather count on to get your artist into college?

S.A.T. — OR — C.T.N.



Randal "Pytho" Jones,
S.A.T. score: 73
Chart position: 1 ▲

College Television Network:

- ♪ On over 310 U.S. college campuses
- ♪ Over 1,000,000 student viewers per day
- ♪ 20 million viewer impressions per month
- ♪ 40 minutes of music videos played hourly
- ♪ News and sports produced exclusively for CTN by CNN
- ♪ CTN is the newest, most exciting music television network in the U.S.

For more information contact Peter Kauff, Les Garland or Nick Schittone at 1-800-586-4636. Visit our website: www.collegetelevision.com.



COLLEGE TELEVISION NETWORK

Copyright © 1999

BY SETH GOLDSTEIN

The effect of DVD-ROM, according

■ BY ED CHRISTMAN

In its fiscal third quarter, Trans World posted sales of \$114.7 million, up 17.5% from the \$97.6 million the com-

"Black stations feel that when they pay a license fee, not enough is filtering down to the African-American community." **IRV LIGHTMAN**

C-Cube Microsystems in Milpitas,
(Continued on page 107)



■ BY JEFF CLARK-MEADS

The signatures to the accord, which include all the significant publishers as well as the heads of the authors' bodies, have been collated by MCPSP from its London offices. The names have been collected one by one over time, and, though they have been in place for some weeks, Nov. 13 was agreed as the date when the document will have been

■ BY STEVE TRAIMAN

With CD-R hardware units breaking the magic \$1,000 price barrier in summer 1995 and now widely available at

1.8' Second

"Our customers seem excited about

(Continued on page 116)

■ BY EILEEN FITZPATRICK

PMG, which is a subsidiary of Pioneer Electronic Corp., plans to release about 12 titles in 1998 and intends to sign about 10 artists, according to president/CEO Charlie Lico.

To date, PMG hasn't released any
(Continued on page 113)

■ BY IRV LIGHTMAN

"We plan to open our offices near the airport to make it more convenient for international composers, music publishers, artists, producers, and managers to meet with us at BMI," says Almodovar, who will run the office with an administrative assistant to be drawn from the Miami area. From Miami, she will continue to report to Del Bryant.

As part of the deal, according to the sources, the Red Ant label will continue to operate a national sales staff, with regional sales handled by Mercury's own staffers. The remaining label functions, such as marketing, publicity, and promotion, will be

In moving to the PolyGram Group Distribution camp, 15-month-old Red Ant leaves behind independent distribution. The label was previously distributed by Independent National Distributors Inc., but that company is being shut down as part of the Chapter 11 reorganization of its parent, Alliance Entertainment Corp.

At press time, PolyGram had not returned phone calls seeking comment.

(Continued on page 113)

That place is the Waterford area, near the Miami airport, where BMI senior director of Latin music Diane Almoldovar will operate when the office opens there during the second quarter of 1998, according to Frances Preston, president/CEO of BMI (Billboard Bulletin, Nov. 12). Almoldovar, currently based in New York, will relocate to Miami.

"We plan to open our offices near the airport to make it more convenient for international composers, music publishers, artists, producers, and managers to meet with us at BMI," says Almoldovar, who will run the office with an administrative assistant to be drawn from the Miami area. From Miami, she will continue to report to Del Bove.

Billboard®

**Worldwide Specials
and DIRECTORIES 1997**

**Place your
ad today!**



YEAR IN VIDEO

Issue Date: January 10 1998 Ad Close: December 9

CONTACT: Judy Yzquierdo - 213-525-2304



CANADA

Issue Date: January 10 1998 Ad Close: December 16

CONTACT: Adam Waldman - 212-536-5172



YEAR IN MUSIC

Issue Date: December 27 Ad Close: December 2

CONTACT: Pat Rod Jennings - 212-536-5136



SOUND OF THE CITIES: SAN FRANCISCO

Issue Date: December 20 Ad Close: November 24

CONTACT: Jill Carrigan - 213-525-2302



TONY BENNETT TRIBUTE

Issue Date: December 20 Ad Close: November 24

CONTACT: Pat Rod Jennings - 212-536-5136



SWEDEN

Issue Date: December 13 Ad Close: November 18

CONTACT: Ian Remmer - 44-171-323-6686



INDEPENDENT MUSIC PUBLISHING-20TH ANNIVERSARY OF AIMP

Issue Date: December 13 Ad Close: November 18

CONTACT: Jim Beloff - 213-525-2311

EAST/CANADA

212-536-5004 - PH
212-536-5055 - FAX
PAT ROD JENNINGS
KARA DIOGUARDI
ADAM WALDMAN

WEST/MIDWEST

213-525-2307 - PH
213-525-2394/5 - FAX
LEZLE STEIN
JILL CARRIGAN
JUDY YZQUIERDO

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGL

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689- FAX
ANGELA RODRIGUEZ

UK/EUROPE

44-171-323-6686 - PH
44-171-631-0428 - FAX
CHRISTINE CHINETTI
IAN REMMER

ASIA PACIFIC

Hong Kong: 852-2527-3525
ALEX HO
Singapore: 65-338-2774
LYN LEONG

AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

FRANCE

331-4549-2933 - PH
331-04222-0366 - FAX
FRANCOIS MILLET

WEST COAST LATIN/ TEXAS-MEXICO

213-782-6250
DAISY DUCRET

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

JAPAN

213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

WHATTA YEAR!

IN LESS THAN A YEAR'S TIME, SHE HAS QUICKLY
RISEN TO THE HEIGHTS AS ONE OF THE
MUSIC INDUSTRY'S LEADING NEW
INNOVATIVE FIGURES. HER UNIQUE
SENSE OF STYLE AND SOUL HAVE
BEEN CRITICALLY ACCLAIMED WHILE
SIMPLY CAPTIVATING EVERYONE'S
ATTENTION. HERE'S THE PROOF:

- Her debut album *Baduizm* is approaching **Triple Platinum** in only 9 months
- *Baduizm* has reached **Gold** status in Canada and The U.K.
- Hosted and winner of 4 Lady Of Soul Awards
- "On & On" Nominated for MTV's Best New Artist
- Featured performer on Smokin' Grooves Tour
- Featured acting roles on *One Life To Live* and upcoming movie *The Blues Brothers 2000*
- TV show appearances including *Late Night With David Letterman*, *The Tonight Show*, *Live With Regis & Kathie Lee*

Erykah Badu

ALSO AVAILABLE ON KEDAR ENTERTAINMENT "HOME OF NEO-CLASSIC SOUL"



IN STORES NOW!



IN STORES NOV. 18TH!

WHATTA YEAR!

Her sizzling new "Live" album
features 5 new tracks including
"STAY," "SEARCHIN'"
and the smash hit
"TYRONE."



IN STORES NOVEMBER 18TH



EXECUTIVE PRODUCER: KEDAR MASSENBURG
EXPERIENCE THE THRILL FOR YOURSELF!



BillboardBooks

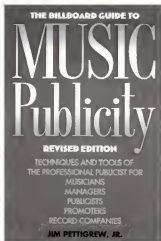
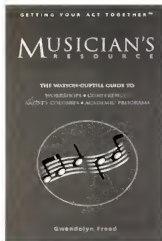
Talent isn't enough – you need these new books!

MUSICIAN'S RESOURCE GETTING YOUR ACT TOGETHER™ *The Watson-Guptill Guide to Workshops, Conferences, Artists' Colonies, and Academic Programs*

By Gwendolyn Freed

With the wide range of music courses and workshops available, choosing the right one can be daunting. Organized alphabetically by state, this guide covers programs for ongoing studies and specialized training in classical, jazz, pop, and other musical styles.

160 pages. 5¼ x 9¼". 17 color, 31 b&w illus. \$19.95, paper. 0-8230-7652-0



THE BILLBOARD GUIDE TO MUSIC PUBLICITY *Revised Edition*

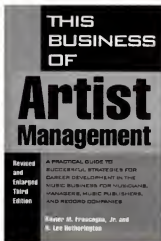
By Jim Pettigrew, Jr.

Sound strategies for effective music publicity that good publicists employ to keep their clients in the public eye and in the mind of important industry figures are fully revealed in this engaging, clearly written guide, now brought completely up-to-date. 176 pages. 6 x 9". 16 b&w illus. \$18.95, paper. 0-8230-7626-1

THE REAL DEAL *How to Get Signed to a Record Label From A to Z* By Dayle Deanna Schwartz

Any artist in popular music looking to land a record deal will want to get the complete score from this essential music industry primer. Citing and dispelling common music business myths as a means of focusing each chapter, the book outlines the important role of each critical player in a performer's career.

256 pages. 6 x 9". \$16.95, paper. 0-8230-7611-3



THIS BUSINESS OF ARTIST MANAGEMENT *Revised and Enlarged Edition*

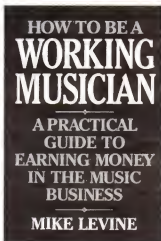
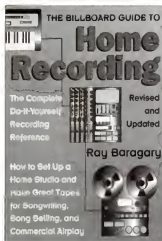
By Xavier M. Frascogna
and H. Lee Hetherington.

The authoritative, standard reference on artist management in the music industry expand its insights even further in this updated edition. Earning accolades for years, including ASCAP's prestigious Deems Taylor Award for books on he industry, this vital reference keeps pace with the demands of the ever-changing musical entertainment field. 304 pages. 6 x 9¼". \$21.95, cloth. 0-8230-7705-5

THE BILLBOARD GUIDE TO HOME RECORDING *Revised Edition* By Ray Baragary

Thoroughly updated to keep up with the demands of an exploding industry, this invaluable guide hits the mark as a comprehensive reference to equipment and recording techniques. The format of the book parallels buying patterns: each chapter adds to a basic system the way a user would.

288 pages. 7 x 9¼". 97 b&w illus. \$19.95, paper. 0-8230-8300-4



HOW TO BE A WORKING MUSICIAN *A Practical Guide to Earning Money in the Music Business* By Mike Levine.

Written for both novices and professionals, this invaluable handbook provides solid, practical career advice on performing in bars and clubs; celebrations and business functions; providing accompaniment in theaters and cabarets; working at recording sessions; and composing for commercials. 224 pages. 6 x 9". 6 b&w illus. \$16.95, paper. 0-8230-8329-2

BillboardBooks

Available wherever books on music are sold, or call 1-800-278-8477
An imprint of Watson-Guptill Publications • 1515 Broadway, New York, NY 10036

Atlantic Has 'Great Expectations' For Set Soundtrack To Fox Film Features An All-Star Lineup

■ BY PAUL VERNA

NEW YORK—Bypassed by the success of its "Space Jam" and "Batman Forever" projects, Atlantic Records has assembled an all-star soundtrack for the Fox film "Great Expectations" that reflects the film's high profile and stands to boost the careers of several of the label's artists.

Due for worldwide release Jan. 6, 1998, "Great Expectations" features new, original tracks by such hot, cutting-edge acts as Tori Amos, Pulp, Duncan Sheik, Poe, the Verve Pipe, and Lauren Christy, solo cuts by former Soundgarden front man Chris Cornell and Scott Weiland of Stone Temple Pilots; new work by relative unknowns Mono, David Garza, Reef, and Fisher; a new recording of the Consuelo Velasquez classic "Besame Mucho" by Cape Verdean sensation Cesaria Evora; and classic cuts by 1950s Pop ("Success") and the Grateful Dead ("Uncle John's Band").

Atlantic Records executive VP/GM (U.S.) Ron Shapiro says, "We're very excited of 'Great Expectations' because it does two things as a body of work. It mirrors and complements the film as well as any soundtrack we've ever seen, but it also stands on its own as a compilation."

"You have the first solo track from Scott Weiland, a solo track from Chris Cornell, the first original new music from Tori Amos not on an album or her own, and the first pieces of music from Duncan Sheik and Poe since their records went gold. We have a new track by the Verve Pipe after a break-through year. If you listen to the whole record, it holds together beautifully and evokes an entire mood."

Directed by Alfonso Cuarón (whose credits include "A Little Princess"), "Great Expectations" stars Gwyneth Paltrow, Ethan Hawke, Anne Bancroft, and Robert De Niro in a modern retelling of the Dickens classic.

The film is scheduled to open Dec. 31 in New York and Jan. 16 nationwide. Cuarón respected the wide-screen practice of treating the film's soundtrack and score separately. He went as far as matching score composers Patrick Doyle and Chris YOUNG with Amos' award-nominee "Sense and Sensibility" and "Hamlet"—with some of the artists on the soundtrack, including Cornell, Paltrow, and De Niro.

The fruits of their labor include soundtrack opener "Finn Runs," a Doyle piece with a vocalization by Amos; Amos' "Siren," co-written with Doyle; Pulp's energetic "Like A Friend," also co-written with Doyle; and the Christy/Doyle track "Walk Through The Rain."

Amos says she sought to add a dimension to Hawke's character that she felt was lacking in the working version of the film.

"When they gave me this project, I felt really challenged," she says. "I tried to do something that I thought would add a different subtext to the scene and give Ethan Hawke's character a different angle." Amos' character-like "Siren" evokes the spirit of the ocean and of a female primitive—as she puts it, "a primal, primitive sense."

Sheik, who was a latercomer to the "Great Expectations" project, happened to have been working on a song whose melodic motif was compatible with Doyle's score and whose lyrics reflected the movie's themes of ambiguity and unrequited love.

"Alfonso told me they wanted to get



SHEIK

track and score albums once we realized how interesting the score was," says Higman. "If we incorporated the score into the contemporary album, I felt we would be compromising the score album."

The first single from the soundtrack is Sheik's melodic "Wishful Thinking." That track was scheduled to go for adds at pop, hot AC, modern AC, AC, adult rock, modern rock, and triple-A radio Monday (17), according to Shapiro. In addition, a video for the song is in production and the other is yet-unreleased clips from the set are planned.

Atlantic will follow Sheik's track with Weiland's "Lady, Your Roof Fits Me



AMOS

across a sense of ambiguity in the film," says Sheik. "What I took that to mean is that, in life, great expectations or wishful thinking are double-edged swords. You need to have certain kinds of hopes to direct your life. On the other hand, they can come back and haunt you or kill you. I wanted to convey that—that you need these sensibilities, but they can be very painful."

Even in cases in which the soundtrack artists did not directly collaborate with Doyle, they were influenced by the composer's ideas for the movie, according to Atlantic VP of soundtracks (U.S.) Darren Higman.

"Some of the artists actually collaborated with Patrick," says Higman. "Others were influenced by Patrick's score and did not directly collaborate from the director so that what he was looking for in terms of emotional content and the feel of the film."

Accordingly, Doyle's score—which will be released concurrently with the soundtrack, also on Atlantic—contains vocalizations by Amos, an aria written by Doyle and sung by soprano Kristi Te Kanawa, jazz cues by Cyrus Chestnut and James Carter, and Evora's "Besame Mucho," according to Higman. "We decided to do separate sound-

Wind-Up Act Creed On Mainstream Rock Roll

■ BY DOUG REECE

LOS ANGELES—Wind-Up Records act Creed isn't escaping notice as its debut album, "My Own Prison," continues its run up The Billboard 200.

The band, whose album bowed Aug. 26, became a Heatseeker Impact set when "My Own Prison" entered the top half of The Billboard 200 at No. 35 in the Nov. 15 issue.

"This has crossed all demographics," says Wind-up president (U.S.) Steve Lerner. "Look at the last two Heatseeker acts, (Outpost/Geffen's) Days of The New and Creed. Every-

one's fixating on the next big thing, whether it's electronics or whatever, and we've come back to the song and music that makes a connection on an emotional level."

And now sincerely, agree Creed singer/songwriter Scott Stapp, is the standard by which the band creates its music and the element that has so far proved most compelling for its fans.

"We're connecting with people through honesty," says Stapp. "How- ever they may interpret our music, I think they're feeling the honesty and passion of it, and they know it's sincere. That's all I ever wanted to be able to do, and I don't think I could be insecure with the sort of feelings I sing about."

Though most of Creed's songs, published by Dwight Frye Music and Tremonti/Stapp Music, touch on more spiritual issues, Stapp's first songwriting effort sprung from the timeless theme of forlorn love.

"The first song I wrote was in fourth grade," says Stapp. "My girlfriend dumped me for a sixth-grader, and I sang her this song on the playground to get her back. It didn't work."

Stapp's more recent material, however, has found a "highly receptive audience."

In this issue, "My Own Prison" is at No. 104, while the album's title track is at No. 2 on the Mainstream Rock Top 10 chart.

The growth rate of the album owes much to the \$60,000 worth of seed money co-manager Jeff Hanson invested in an early, independently released version of the album that came out in April.

It was that disc, along with early airplay at such stations as modern rock WXXR in the band's home market of Tallahassee, Fla. (Popular Uprisings, Billboard, Aug. 2), that

caught the attention of staffers at New York-based Wind-up.

Within two weeks of hearing the album, says Lerner, the band was signed and back in the studio reworking the set with original producer John Kuegler, Ron Saint-Germain (311, Soundgarden) was brought in to mix the album.

Although Creed was an unknown act and the first signing for the label since it rose from the remains of Grass Records, Wind-up took a great leap of faith, near-manufacturing the band's first single and booking the act a club tour before it had shipped "My



CREED

Own Prison" to radio.

As it turned out, says Lerner, every tour market selected by the label, except one, was playing the single by the time the band embarked on its tour. The majority of those stations also ended up supporting the band's live dates.

"In this business, you have to take your shot when you've got it," says Lerner. "From seeing people respond to this music and their live shows, we knew they related to it on a very emotional level, and we knew that's what would translate from the tour and radio. We didn't consider that what has happened wouldn't happen. There was no margin of error, and we didn't have any error. The timing was impeccable."

The group, which is booked by Stage Door, continues to tour through the rest of the year. On Monday (17), Creed plays the 930 Club in Washington, D.C.

Similar to the confidence shown by its label, members of Creed have also operated with a sense of destiny.

"Part of the reason we're having [success] as well is because we've

(Continued on page 20)

Epic Bows Epidrome As Developer Of Dance Acts

■ BY LARRY FLICK

NEW YORK—With its newly minted Epidrome imprint, Epic Records is aiming to strengthen an already high profile in the dance music arena.

Overseen by Frank Cersolo, Epic's senior director of A&R and marketing, U.S. Epidrome is beginning its life with a focus on multi-act club compilations. The imprint launches Tuesday (18) with "The Greatest Dance Album In The World," which leans heavily on dance rooted remixes of hits by superstar acts like Gloria Estefan, Luther Vandross, and Michael Jackson. The set also includes several rarities by M People and Brownstone.

"It's an excellent way to usher in the imprint," Cersolo says. "It gives consumers a chance to have remixed that have never been available on CD. Plus, it has a high level of recognizable songs that haven't been overexposed."

Eventually, Epidrome will become a launch ground for the label's budding young dance acts while also serving as an avenue for testing some of Sony Music International's club-oriented European acts. At this point, the label has yet to confirm its first official signing, though Cersolo hints that several acts are in contention.

"We've long believed that there was a need to create a forum here for diverse, cutting-edge dance music," he says. "Epidrome gives us a chance to experiment and gradually build a following for promising new acts from the street up."

The establishment of Epidrome will not affect Epic's other dance imprint, Epic-Dance. "Now that the world is accepting of dance music on a larger scale, Epic-Dance will become more of a general, mainstream center for dance music, while Epidrome will remain progressive and closely tied with the underground," Cersolo says.

The second release on Epidrome

will be another compilation, "Welcome To The Epidrome," which will be rooted largely in new stateside artists and popular imports. Although the set is not due in stores until Jan. 28, the label started setting up the project in September by issuing a promo-only 12-inch sampler featuring the tracks "Weep/Fire" by Skunk-Annie, "Let's Party Tonight" by Nayobe, "Visions Of You" by C-Réal, and "Reach 4 The



Melody" by Victoria Wilson-James.

The set has already spawned a club hit with "Fiesta," a recent European smash by the Sun Club. In fact, the track has begun to grab mix-show radio airplay.

"It's a pleasure to be a part of a label that is so devoted to developing real dance music for the pop masses," says Robin "Jaydee" Akers, whose track "Plastic Dreams" is featured on "Welcome To The Epidrome." Akers is also one of the producers of "Fiesta."

"We're doing an extensive setup for this album because you can't just put out a 12-inch single and expect it to happen mainstream," says Cersolo. "A record needs to saturate and happen underground first. Our plan is to work various cuts from the compilation and see if we can get some bites at crossover radio."

Cersolo adds that the label will be doing extensive direct-response TV advertising prior to the release of Epidrome's albums—an unusual move for a label. *(Continued on page 112)*

Dome's Newton Makes Int'l Chart Sparks Fly British Pop/Dance Artist Now Eyes Home Mkt., U.S.

■ BY SALLY STRATTON

BANGKOK, Thailand—When Billy Myers is at home in Manchester, England, he's a freeman. In most of the rest of the world, he's a pop star called Newton, with two gold singles in Australia and a radio hit in Thailand with the song of a local song.

Newton's eighth singles, Newton codifies high-energy pop in places far away from the U.K. independent company Dome Records, whose managing director, Peter Robinson, signed the singer/songwriter to his Dominion label in the spring of last year. Previously he was signed to Mike Stock and Matt Aitken's Love This Records, which released his first single, "Sky High," in 1995.

"In Australia it went top 10; in the U.K. it did well in the dance charts; and around the world it became a cult dance classic, which for your first single is quite an achievement," Newton recalls.

However, lack of career development persuaded him to seek out Dome, which built on that existing international profile and then achieved gold status (35,000 units) in Australia with a cover of the Dan Hill ballad "Sometimes When We Touch."

The song went on to peak at No. 32 on the U.S. singles chart in February, but elsewhere it has been difficult to measure success with chart positions.

"In a lot of these territories, there is no real singles market," explains Robinson. "It's more that he is popular, he's had lots of airplay, the track has figured in radio charts and been on very successful compilation albums." Robinson estimates that various compilations on which Newton's tracks are featured have clocked almost 2 million units in sales.

Dome has set up individual licensing deals for Newton with other independent labels around the world, including Festival Records in Australia, Avex in Japan, Axel Asia for several Southeast Asian territories, including Hong Kong; Paradox in Brazil; the DMV/Gresham Record Co. in South Africa;

and Bakery International in Thailand, with which Dome has a label license.

Newton's album, "Sweetest Secret," was recorded in the U.K. over a six-month period at the start of this year between firefrighting and promoting his earlier singles releases internationally. "I think the fact that I didn't have time to think too much about it and I just had to get on and do it helped

spanning fame will cut any ice with British buyers.

"It's pretty straightforward, melodic pop dance from a clean-cut guy," says Robinson, "and the international markets take the lead with this kind of act because they like catchy pop." In Australia, he attributes Newton's breakthrough to "a combination of very good video play and the very strong gay, high-energy dance scene there."

Robinson adds, "In America, where we haven't made mainstream success yet, he's very big in the gay, high-energy 12-inch dance market. In Britain, high energy is a genre that struggles somewhat—it's not a style of music that finds favor with the media. That's not to say that the artist can't come through and develop, and by having his record original songs, one hopes that will happen here."

Newton, too, is optimistic about his own songs winning his appeal. "I think any song on the album could be taken as a single—that's what I intended it to be—and certain songs are becoming club songs in certain countries 'even before it's been released,' he says. "We haven't got a deal in America, and yet I'm getting fan mail from America, which makes me think something is happening there—there's a groundswell and a buzz that's been created. So I think once we get the deal, it could snowball."



NEWTON

create the sound we've got; it was very off the cuff," says Newton.

"Sky High" went gold in Australia in 1995, as did his second, "Sometimes When We Touch," which was his first single released on Dome through Festival there. His third and fourth singles, "We're All Alone" and "Don't Worry," are being followed this month by "How Long," written by John McLaughlin and Dave James, who have written for 911 and Michelle Gayle, respectively. Videos for "How Long," "Don't Worry" and "We're All Alone" were filmed in Sydney.

Now, Newton is eyeing his home market. His album, retitled "Sometimes When We Touch" in the U.K. was released Oct. 13 through 3MV/Sony Music, but it's unlikely his globe-

SUCCESS IN THAILAND

Apart from dance compilations, Newton is the first solo artist that Bakery pushed in its international division. Bakery International, launched late last year.

It was Bakery director Boyd Koyiyabong who wrote and performed the original Thai version of what became "Seasons Change" and suggested that Newton cover it. "There is also a version which coupled Newton's English vocals with Thai vocals from the original," says Robinson, "and that has been played a lot on Thai stations, which would normally only play domestic artists."

(Continued on page 30)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Laura Mitgang is promoted to senior VP of A&R at Sony Classical in New York. She was VP of A&R.

Provident Music Group in Nashville promotes Vince Wilton to VP of sales, Brian Mitchell to director of marketing, and Amy Brothers to corporate controller. Prominent also names Surtis Johnson marketing coordinator, Mike Phillips territory manager, and Jeffrey Nelson premium/catalog sales rep. They were, respectively, VP of marketing, director of sales operations, director of finance, publicist at Brentwood Records, territory manager and in-house marketing at Chordant Records, and a sales rep at BMI Entertainment.

The National Record Co. in Los Angeles names Joel Newman VP of West Coast operations. He was an independent record label consultant.



MITGAN

WILCOX

Suave House in Houston appoints Richard Daniels VP of marketing and promotion. He was director of promotion at Relativity Records. Artists Records names Laura Dorson senior director of royalties, based in New York; Stacy Carr director of publicity, based in New York; and Jim Payne regional director of mid-Atlantic promotion, based in Washington, D.C. They were, respectively, director of royalties at Atlantic Records, associate director of publicity at Arista, and director of promotion and market-

ing at Capitol Records. MCA Records in Los Angeles promotes Nick Attaway to national director of adult alternative promotion. He was national director of college strategies.

Steve Lunt is named director of international A&R at Zomba Music Group in New York. He was a songwriter and producer.

Get Street Records in New York appoints Hazel Zoleta director of crossover promotion. She was director of CHR/pop promotion at Profile Records.



NEWMAN

DANIELS

DORSON

ATTAWAY

Sony Music Entertainment in New York promotes Ann Petrone to director of promotional purchasing and David Sekler to counsel. They were, respectively, associate director of promotional purchasing and manager of business affairs.

Inland Records in New York promotes Joe Borzino to controller. He was senior director of finance.

Sparrow Communications in Nashville promotes Jan Cook to art director. He was production manager.



LUNT

ZOLETA

RELATED FILDS. Angie Diehl Jacobs is named VP of marketing at Universal Concerts in Los Angeles. She was director of marketing at Atlantic Records.

Tracey Levine is named production assistant at "ABC In Concert" in New York. She was executive assistant to the president at Lava/Atlantic Records.

Park Ave. Productions in New York names Scott McCullom senior marketing director. He was VP of concert operation at 4U Enterprises.

39 TITLES

13 CHARTS

ONE DISTRIBUTOR...



Billboard HOT 100 SINGLES

WEEK	DATE	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	10/10/92		1	PROUD TO BE A BOY	THE NOTORIOUS B.I.G.
2	10/17/92		2	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
3	10/24/92		3	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
4	10/31/92		4	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
5	11/7/92		5	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
6	11/14/92		6	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
7	11/21/92		7	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
8	11/28/92		8	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
9	12/5/92		9	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
10	12/12/92		10	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
11	12/19/92		11	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
12	12/26/92		12	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
13	1/2/93		13	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
14	1/9/93		14	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
15	1/16/93		15	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
16	1/23/93		16	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
17	1/30/93		17	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
18	2/6/93		18	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
19	2/13/93		19	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
20	2/20/93		20	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
21	2/27/93		21	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
22	3/6/93		22	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
23	3/13/93		23	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
24	3/20/93		24	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
25	3/27/93		25	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
26	4/3/93		26	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
27	4/10/93		27	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
28	4/17/93		28	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
29	4/24/93		29	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
30	5/1/93		30	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
31	5/8/93		31	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
32	5/15/93		32	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
33	5/22/93		33	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
34	5/29/93		34	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
35	6/5/93		35	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
36	6/12/93		36	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
37	6/19/93		37	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
38	6/26/93		38	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
39	7/3/93		39	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
40	7/10/93		40	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
41	7/17/93		41	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
42	7/24/93		42	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
43	7/31/93		43	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
44	8/7/93		44	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
45	8/14/93		45	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
46	8/21/93		46	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
47	8/28/93		47	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
48	9/4/93		48	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
49	9/11/93		49	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
50	9/18/93		50	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
51	9/25/93		51	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
52	10/2/93		52	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
53	10/9/93		53	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
54	10/16/93		54	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
55	10/23/93		55	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
56	10/30/93		56	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
57	11/6/93		57	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
58	11/13/93		58	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
59	11/20/93		59	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
60	11/27/93		60	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
61	12/4/93		61	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
62	12/11/93		62	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
63	12/18/93		63	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
64	12/25/93		64	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
65	1/1/94		65	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
66	1/8/94		66	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
67	1/15/94		67	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
68	1/22/94		68	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
69	1/29/94		69	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
70	2/5/94		70	MY ADORABLE VANILLA	THE NOTORIOUS B.I.G.
71	2/12/94		71		

BILLBOARD'S HEATSEEKERS ALBUM CHART				
WEEKLY COMBINED NATIONAL SALES OF NEW, REISSUE AND BACK CATALOGUE ALBUMS REPORTED COLLECTED, CHARTED AND PROVIDED BY				
ARTIST				
WEEK OF				
TITLE				
1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30
31	32	33	34	35
36	37	38	39	40
41	42	43	44	45
46	47	48	49	50
51	52	53	54	55
56	57	58	59	60
61	62	63	64	65
66	67	68	69	70
71	72	73	74	75
76	77	78	79	80
81	82	83	84	85
86	87	88	89	90
91	92	93	94	95
96	97	98	99	100

Billboard **TOP R&B ALBUMS**

WEEKS ON CHART	ARTIST	ALBUM	LAST WEEK
1	JAY-Z	The Black Album	1
2	DAVE NAVRO	The Daylight Marriage	2
3	COMMON	The Black Album	3
4	JAY-Z	The Black Album	4
5	JAY-Z	The Black Album	5
6	JAY-Z	The Black Album	6
7	JAY-Z	The Black Album	7
8	JAY-Z	The Black Album	8
9	JAY-Z	The Black Album	9
10	JAY-Z	The Black Album	10

Billboard				HOT R&B SINGLES	
WEEK	DATE	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	10/10/92	1	2	3	4
2	10/17/92	5	6	7	8
3	10/24/92	9	10	11	12
4	10/31/92	13	14	15	16
5	11/07/92	17	18	19	20
6	11/14/92	21	22	23	24
7	11/21/92	25	26	27	28
8	11/28/92	29	30	31	32
9	12/05/92	33	34	35	36
10	12/12/92	37	38	39	40
11	12/19/92	41	42	43	44
12	12/26/92	45	46	47	48
13	01/02/93	49	50	51	52
14	01/09/93	53	54	55	56
15	01/16/93	57	58	59	60
16	01/23/93	61	62	63	64
17	01/30/93	65	66	67	68
18	02/06/93	69	70	71	72
19	02/13/93	73	74	75	76
20	02/20/93	77	78	79	80
21	02/27/93	81	82	83	84
22	03/06/93	85	86	87	88
23	03/13/93	89	90	91	92
24	03/20/93	93	94	95	96
25	03/27/93	97	98	99	100

THE Billboard 200									
WEEK	DATE	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE	PEAK POSITION
48	12-11-92	1	1	ERIN McPHERSON	ERIN McPHERSON	1	1	ERIN McPHERSON	1
47	12-4-92	2	2	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	2	2	THE NOTORIOUS B.I.G.	2
46	11-27-92	3	3	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	3	3	THE NOTORIOUS B.I.G.	3
45	11-20-92	4	4	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	4	4	THE NOTORIOUS B.I.G.	4
44	11-13-92	5	5	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	5	5	THE NOTORIOUS B.I.G.	5
43	11-6-92	6	6	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	6	6	THE NOTORIOUS B.I.G.	6
42	10-30-92	7	7	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	7	7	THE NOTORIOUS B.I.G.	7
41	10-23-92	8	8	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	8	8	THE NOTORIOUS B.I.G.	8
40	10-16-92	9	9	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	9	9	THE NOTORIOUS B.I.G.	9
39	10-9-92	10	10	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	10	10	THE NOTORIOUS B.I.G.	10
38	10-2-92	11	11	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	11	11	THE NOTORIOUS B.I.G.	11
37	9-25-92	12	12	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	12	12	THE NOTORIOUS B.I.G.	12
36	9-18-92	13	13	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	13	13	THE NOTORIOUS B.I.G.	13
35	9-11-92	14	14	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	14	14	THE NOTORIOUS B.I.G.	14
34	9-4-92	15	15	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	15	15	THE NOTORIOUS B.I.G.	15
33	8-28-92	16	16	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	16	16	THE NOTORIOUS B.I.G.	16
32	8-21-92	17	17	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	17	17	THE NOTORIOUS B.I.G.	17
31	8-14-92	18	18	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	18	18	THE NOTORIOUS B.I.G.	18
30	8-7-92	19	19	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	19	19	THE NOTORIOUS B.I.G.	19
29	7-31-92	20	20	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	20	20	THE NOTORIOUS B.I.G.	20
28	7-24-92	21	21	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	21	21	THE NOTORIOUS B.I.G.	21
27	7-17-92	22	22	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	22	22	THE NOTORIOUS B.I.G.	22
26	7-10-92	23	23	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	23	23	THE NOTORIOUS B.I.G.	23
25	7-3-92	24	24	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	24	24	THE NOTORIOUS B.I.G.	24
24	6-26-92	25	25	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	25	25	THE NOTORIOUS B.I.G.	25
23	6-19-92	26	26	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	26	26	THE NOTORIOUS B.I.G.	26
22	6-12-92	27	27	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	27	27	THE NOTORIOUS B.I.G.	27
21	6-5-92	28	28	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	28	28	THE NOTORIOUS B.I.G.	28
20	5-29-92	29	29	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	29	29	THE NOTORIOUS B.I.G.	29
19	5-22-92	30	30	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	30	30	THE NOTORIOUS B.I.G.	30
18	5-15-92	31	31	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	31	31	THE NOTORIOUS B.I.G.	31
17	5-8-92	32	32	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	32	32	THE NOTORIOUS B.I.G.	32
16	5-1-92	33	33	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	33	33	THE NOTORIOUS B.I.G.	33
15	4-24-92	34	34	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	34	34	THE NOTORIOUS B.I.G.	34
14	4-17-92	35	35	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	35	35	THE NOTORIOUS B.I.G.	35
13	4-10-92	36	36	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	36	36	THE NOTORIOUS B.I.G.	36
12	4-3-92	37	37	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	37	37	THE NOTORIOUS B.I.G.	37
11	3-27-92	38	38	THE NOTORIOUS B.I.G.	THE NOTORIOUS B.I.G.	38	38	THE NOTORIOUS B.I.G.	38

Billboard

Top Pop. Catalog Albums.

COMPILED FROM A NATIONAL SAMPLE OF RECORD STORES AND RECORD SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

WEEKS	LAST WEEK	ARTIST	ALBUM	TITLE	WEEKS ON CHART	PEAK
1		B. THOMAS & THE MOUNTAIN

...THOMAS & THE MOUNTAIN

TOP CONTEMPORARY JAZZ ALBUMS									
5	4	3	JONATHAN BUTLER		NON PROCEED 10095	DO YOU LOVE ME?			
1	NEW		CANDY DULFER		NON UNDISCOVERED 10044	TUNE THE LOVE OF YOU			
15	5	2	PAUL TAYLOR		CONTEMPORARY 1075914-5	TREASURE SEEKER			

[illegible]

Billboard		Top Gospel Albums.		Compiled from a national sample of retail stores and each sales report is collected, analyzed, and provided by		RESEARCH	
WEEK ENDING	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART
1	1	1	DELTA ADAMS	DELTA ADAMS	1	1	1

Billboard				Hot Rap Singles™		COMPILED FROM A NATIONAL SURVEY OF RETAIL STORE SALES REPORTS COLLECTED, COMPILATED AND PROVIDED BY 		WEEK OF 10/16/93 THROUGH 10/22/93		ARTIST		
WEEK ENDING	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	ARTIST	
41	6	4	1	IF I COULD TEACH THE WORLD HOW TO DANCE (feat. JAY-Z)	41	6	4	1	41	6	4	MC JUNE, TRUGG & MANNY PAC (feat. JAY-Z)
42	10	12	2	OFF THE BOOKS (feat. JAY-Z)	42	10	12	2	42	10	12	MC JUNE, TRUGG & MANNY PAC (feat. JAY-Z)
43	2	2	1	TECHNOLOGY (feat. MC JAY-Z)	43	2	2	1	43	2	2	MC JUNE, TRUGG & MANNY PAC (feat. JAY-Z)
44	4	4	2	LOOK UP AT THE STARS (feat. JAY-Z)	44	4	4	2	44	4	4	MC JUNE, TRUGG & MANNY PAC (feat. JAY-Z)

ALSO: TOP RAP ALBUMS		
# 8, H-TOWN	LADIES FIRST	RELATIVITY
#13, BONE THUGS 'N HARMONY	THE ART OF WAR	ROUTHLESS/RELATIVITY
TOP ALTERNATIVE ARTIST ALBUMS		
#10, WEASTERS	WILDS	HELECAT
#37, KENKI	'EGO-TRIP'	MOONSHINE
#36, LIFE OF AGONY	'SOL SEARCHING SUN'	ROADRUNNER
TOP HARD MUSIC ALBUMS		
#56, BELUCIE	'SERPENTS OF THE LIGHT'	NIGHTWINGS
#60, OFF SPRING	'SMASH'	EPITAPH
#58, COAL CHAMBER	'COAL CHAMBER'	ROADRUNNER
#77, TYPE O NEGATIVE	'BLOODY KISSES'	ROADRUNNER



DISTRIBUTION

WE ALWAYS HAVE WHAT'S SELLING

1-800-RED-1WON
1-800-733-1966

STOCK UP ON THESE TITLES NOW!!!

DIANA

PRINCESS OF WALES

TRIBUTE

QUEEN	CELINE DION
GEORGE MICHAEL	MICHAEL JACKSON
ANNIE LENNOX*	WHITNEY HOUSTON
SINEAD O'CONNOR*	DES'REE
PASSENGERS/PAVAROTTI	MARIAH CAREY*
BRYAN FERRY*	SEAL
PAUL MCCARTNEY	DIANA ROSS
ERIC CLAPTON	BEE GEES
R.E.M.	TONI BRAXTON
BRUCE SPRINGSTEEN	WITH KENNY G
NEIL FINN*	TINA TURNER*
THE PRETENDERS	CLIFF RICHARD*
ROD STEWART*	SPICE GIRLS
PETER GABRIEL*	GLORIA ESTEFAN
ENYA	SIMPLY RED
BARBRA STREISAND	MICHAEL BOLTON/
RED HOT R+B ALL STARS*	PLACIDO DOMINGO
ARETHA FRANKLIN*	LESLEY GARRETT*
PUFF DADDY	CHICKEN SHED*

Contains 36 Songs,
Featuring 13 Previously Unreleased, Exclusive Tracks (*) Including
"EVERY NATION"
performed by
RED HOT R+B ALL STARS
Written, Produced and Arranged by R. Kelly

IN STORES TUESDAY, DECEMBER 2.
PRODUCED BY & COMPILED FOR THE DIANA, PRINCESS OF WALES MEMORIAL FUND.

Available on 2 CDs, 2 Cassettes or 2 MiniDiscs.

<http://www.dianatributealbum.com/>

© 1997 THE DIANA, PRINCESS OF WALES MEMORIAL FUND LTD



Columbia, Aware In Joint Venture Deal Lets Baby Acts Graduate To Major

BY MELINDA NEWMAN

NEW YORK—In an effort to help alleviate the pressure on both labels and bands to have hits right out of the box, Columbia Records and Aware Records have signed a multi-year deal that allows the major a conduit to grassroots marketing and the Chicago indie

path to national distribution. Aware Records is best known for its unsigned band compilations, which have featured such acts as Hootie & the Blowfish, the Verve Pipe, matchbox 20, Better Than Ezra, and Edwin McCain before they were plucked by the majors. President Gregg Latterman began the collections in 1990, and each annual edition has been increasing weight among A&R execs, publishers, and other industry executives as a seal of approval signifying acts worth pursuing. The label has also begun signing acts to full album deals, including Str and Nineteen Wheels.

"I have gotten to know Gregg at various music conferences and witnessed his keen sense of emerging artists," says Tim Devine, senior VP of A&R at Columbia, who, along with the label's



NINETEEN WHEELS

senior VP Will Botwin, brokered the deal with Latterman and his attorney, Elliot Goffman. "Both Will and I visited his operation in Chicago and felt he had a very well-run and cost-effective organization which could help develop bands through touring, retail relationships, and selected radio relationships."

The deal is a two-tiered venture whereby baby bands will come out through Aware/RED (Sony's independent division). Once they reach a certain sales level, they will graduate to Aware/Columbia.

The first release to go through the new deal is an album from East Lansing, Mich., rock band Nineteen Wheels. Aware/RED rereleased an amended version of the Aware album, which came out in spring, on Oct. 21. However,

the release will not be actively worked by promotion and marketing until 1998. The second album will be from San Francisco band Train. In early 1998, Aware/RED will rerelease the group's regional independent album with several new cuts produced by Matt Wallace.

Devine notes that the deal is structured so that an act selling as little as 25,000 units can still be proclaimed a success. "If these bands could sell between 25,000 to 100,000," he says, "that would be a good base from which to launch a major-label record. So at that point, we'd switch them over to Aware/Columbia."

For Devine, the key to the deal's success is to keep Aware as street level as it is now.

"Our goal is not to change them [but]

(Continued on page 2)

Hootie Settles Breach Of Contract Suit; Santana Inks With Arista

GO FISH: Hootie & the Blowfish have reached a settlement with Henry Neuman, the band's former alleged manager, who filed suit against the group in May 1996. Neuman's suit claimed that the act owed him 15% of its gross earnings from 1991 to 1996. He and the band first connected when it played a showcase organized by Neuman, who later shopped the band's demo tape. His suit also charged the lead singer, manager, and manager Rusty Harmon, with breach of contract, breach of fiduciary duties, fraud, and misrepresentation. Neuman and the band executed a "mutual release" in 1996, ending the suit.

According to the suit, the relationship, however, by that time, the group's 1994 Atlantic debut, "Cracked Rear View," was already a multi-platinum seller.

According to Harmon, who has managed the band since 1990, the decision to settle was primarily a financial one. "This is absolutely no admission of guilt on my part," he says. "Two or three years ago, I felt like we would have done anything in the world to fight this case, but when you get down to financial values and running a company, it simply becomes a business decision. The time came to put an end to it and let the band concentrate on their next record." The group is writing songs for its new project.

Harmon also says the band's experience should serve as a cautionary tale for other acts. "They say if you become successful, people come out of the woodwork who had nothing to do with their career," he says. "This whole experience was a stumbling block in our growth. [Neuman] comes back after we've sold 7 million records, and he says he had something to do with our success, when he had nothing to do with our success. But because matters weren't cleared up years ago, he's one of those people that came out of the woodwork. We're living proof it can happen."

Terms of the settlement are confidential. Neuman's attorney did not return calls by press time.

RETURNED AND IT FEELS SO GOOD: Carlos Santana has signed with Arista Records and has begun work on an album that could come out as early as spring 1998. The move reunites Santana with the Billboard Century Award for creative achievement last year, with Arista president/founder Clive Davis, who signed Santana to Columbia Records in 1968. Santana last recorded for the label in 1979. He subsequently released albums on Polygram and his own imprint, Gato and Grace.

The reunion with Davis came at the behest of Santana's wife. After recording a video for a Davis tribute in which Santana said Davis and the late Bill Graham had been two



Duran Duran In-Store To Store. Members of Duran Duran take a breather after drawing hundreds of fans to a three-hour in-store performance at the Virgin Megastore in New York's Times Square. Seated, from left, are the band's Nick Rhodes, Simon LeBon, and Warren Cucurullo. Standing, from left, are Capitol Records senior VP of promotion Phil Costello and Capitol president/CEO Gary Gersh.

of the most important figures in his career, the artist says his wife put a bug in his ear about hooking up again with Davis professionally. "My wife said, 'I think we need to be connected to someone important like him, and we need to focus on radio airplay and distribution.' It's not fair that radio only plays the old stuff when we continue to make music that's relevant today. I need to be connected with someone who won't treat us like some relic from the '60s."

Clive Davis has the passion and vision to work with us.

While he focuses on his new album, Santana says he is temporarily putting Gato and Grace, which largely concentrates on releasing rare live material, on hiatus. "I want to concentrate on the new album and on my children," Santana says. "Maybe later, when we get more traction, I'll be able to ask Mr. Clive Davis if he'll reactivate Gato and Grace. I have a lot of music from a lot of great people."

PARTING SHOTS: Elektra Records has released *They Might Be Giants* from their contract. Although band manager Jamie Kitman declined to comment on its release, sources say the group has been unhappy with the label since its major supporter, former head Bob Krasnow, left in 1994.

Kitman says the act hopes to find a new home soon. "Despite this speed bump, the band is doing very well. [1990's] *Flood* is approaching platinum, and the band was asked to play more than 100 college dates this year." The group is in discussions with TV producers about potentially hosting a kids' show. *They Might Be Giants* are playing six consecutive Thursdays at New York's Mercury Lounge, including a Thanksgiving benefit for Hale House. Elektra has no comment by press time on the band's departure.

After parting with their manager Simon Fuller, Spice Girls have decided to go without a manager for the near future (Billboard Bulletin, Nov. 11). A former A&M Records act Jackie Brown has decided to quit. The band is in the midst of a 40-city farewell club tour.

STUFF: With this year's festival nothing but a bad memory, plans are already in the works for the 1998 H.O.R.D.E. Co-founder Bessie Truitt has announced that it will once again headline next year's festival, after playing only three dates in 1997. Barenaked Ladies and Ben Harper have also signed on. Like many festivals in 1997, H.O.R.D.E. found itself playing to far fewer attendees than anticipated, causing the festival to lose money.

Nayder's 'Annoying Music' Finds A National Audience

BY DOUG REECE

Call it an anti-hits program. The songs featured on Jim Nayder's "Annoying Music Show," which expanded from local play on public radio station WBEZ, Chicago to nationally several weeks ago, are so horrifying and terrible you can't help but listen.

It's train-wreck music. Nayder says with a touch of mischievous glee.

Imagine the Brandy Bunch's take on "American Pie," Don Ho doing his unique version of "These Boots Are Made for Walkin'," or Sonny & Cher destroying "Summertime."

Reminiscing about shows past, Nayder also mentions such gems as the Brothers Four performing the Beatles' "Let It Be."

"It's the reason Qualudes were banned," quips Nayder, exhibiting the dry, pitchy humor found on his show. *Laughs* could easily assume that Nayder holds disdain for the artists he presents on his show when, in fact, he is quick to defend them and their music.

"It's not bad music," he says. "These are just songs that end up being annoying for different reasons. Sometimes it can be a great song and a really talented artist, and it just doesn't work for whatever reason. In most cases, I love the artists; it's just that these songs are annoying."

Nayder's decision to offer the show in approximately three-minute segments with an intro, one song, and an

outro is based on a simple philosophy: Three minutes of annoying music seems more like 30.

The satellite-delivered program was offered exclusively to public radio stations through September. Now, Nayder Communications is approaching commercial radio.

The Annoying Music Show

A recent flurry of positive press by the Associated Press and on such national TV programs as "CBS This Morning" and "ABC World News Tonight" bodes well for the show, which Nayder speculates could cross format lines.

Still, the looming success of the "Annoying Music Show," which is produced and distributed by Evanston, Ill.-based Nayder Communications, has its origins in what was essentially an accident.

In 1965, Nayder, who has served as the weekend announcer at WBEZ for five years, found himself alone with a few minutes to kill and a copy of Slim Whitman singing "It's A Small World." His decision to spin the record and quickly dub the segment the "Annoying Music Show" became a defining, fateful moment.

"Immediately someone called saying, 'I love the "Annoying Music Show,"' I says Nayder. "I'm a simpleton, but I'm also smart enough to know that that kind of reaction was good."

The show's profile was raised significantly when NPR's "Weekend Edition" host Scott Simon invited Nayder to occasionally do a version of the show (Continued on page 2)



by Melinda Newman

Artists & Music

CDNOW TRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPELFELD OLSON

RAISING "TITANIC": Monthlong delays and reports of a runaway budget have rendered James Cameron's "Titanic" one of the most anticipated films of the year. While theatergoers will have to wait until mid-December to see the movie, Tuesday (18) is the release date for the Sony Classical soundtrack, which sails along on the melodies of composer **James Horner** and a powerful vocal track featuring **Celine Dion**.

Ironically, Dion's participation in the film and the idea of having a closing vocal track did not figure into the picture until Horner was knee-deep in the composing process. Instrumental threads of the song, "My Heart Will Go On," build throughout the movie, turning up as background for everything from love scenes to the moment the ship begins to go down and setting the emotional fabric of the picture. By the time the first notes of the vocal-infused closing number sound, the audience is primed for a powerful denouement.

For Horner, "Titanic" became a true labor of love due to the sheer time commitment it required, compared with his usual schedule of six weeks from a first film look to recording. After seeing the first rough assembly of "Titanic" in March, Horner says, it became a full-time occupation for the next six months. "We were geared up to release the film July 4, so everyone was in that mental state," he says. "And then it was mid-July and then August, and at each point I had to be ready to record the score. I was exclusive to the project from March on, because we never knew when we were going to be finished."

Frustrations aside, Horner says, having the extra time turned out to be a blessing in disguise. The finished version of "Titanic" includes more than two hours of new music—much more than the average. "It was physically impossible that we would be ready under the original schedule," he says. "In addition, the film was constantly changing, so the longer we went, we became more secure that the film wouldn't change."

Peter Gell, Sony Classical president, echoes the sentiment. "All the delay has done is build anticipation for the soundtrack and the movie," he says. "And that's good news for us."

Gell adds, "Soundtracks have become a very important part of our release policy. New music in the form of soundtracks and other avenues is what the classical record industry is relying upon for a successful future." Gell says that Sony Classical is making moves to extend its role beyond that of soundtrack label and into more of a co-producer position. The label is working on two upcoming art-house films, "The Red Violin" and "The Legend Of The Funtan In The Ocean."

With a soundtrack that includes a ballad from hitmaker Dion, Sony Music now finds itself in the precarious position of parent to potentially competing releases. The Dion track will appear on her new 550 Music solo album, "Let's Talk About Love," which is scheduled to hit stores the same day as the soundtrack (Billboard, Nov. 1).

"Whenever we have a track on an album and a soundtrack, we think, 'Who's going to lose out here?'" says Glen Brunman, executive VP of Sony Music Soundtrax. "But in this particular case, if you see the movie and love the movie, you're going to want the soundtrack with the James Horner score. And if you love the Celine Dion track, you're not going to be satisfied with only one song, so you're going to buy the album."

For his next film project, Horner moves from the depths of the ocean to the sprawling Mexican desert for Steven Spielberg's "Zorro." That soundtrack is also expected to be released on Sony Classical. "This is a completely different world, a much more conventional world," he says. "Because the work is of Spielberg, I knew this was a vehicle to attempt to push the outside of the envelope. However, having said that I am attempting to do it in more subtle ways." For two of the sword-fighting scenes, Horner is capturing the stomping feet of flamenco dancers in lieu of more traditional percussion. "In essence, I am choreographing the scene," he says.

CAPITOL RECORDS will have first-listen rights to soundtracks to the films of music-video-cum-big-screen director **Brett Ratner** under a new three-year deal. Ratner also signed a two-year, nonexclusive first-look arrangement with New Line Cinema, which released his "Money Talks." Ratner's next New Line Project is "Rush Hour."

PRODUCTION NOTES: Lots of noteworthy soundtracks are coming down the pike. **Mike Piggis**, the eyes and ears behind "Leaving Las Vegas," registered his onmi-role of writer/director/soundtrack composer for "One Night Stand." The Verve Records soundtrack hit the street Nov. 4... New from Virgin Records on Tuesday (18) is Canadian composer **Mychael Danna's** delicate score soundtrack to Cannes Film Festival eye-grabber "The Sweet Hereafter," which is being distributed in the U.S. by Fine Line... Filmmaker **Gus Van Sant** will release two albums on Pop Secret this winter. The creator of "Drugstore Cowboy" and "To Die For," among others, salutes the green on "18 Songs About Golf," due Dec. 1. That album will be followed by an eponymous collection.

Just 2 1/2 years after getting into
the music biz, we hit #1.

Hell, even the Beatles took longer than that.



Welcome to music's latest overnight success: CDnow, the on-line music store.

When we started out, we were just twins in a basement who loved music and computers. Today, we sell more music on-line than anyone. And we have an enormous selection of every kind of music—over 200,000 titles in stock. Plus, we'll deliver your order straight to your door. You can even get it overnight. What could be easier?

So why not log on at cdnow.com and check out CDnow. It's the next big thing. And it's already here.

CDNOW

cdnow.com

**The World's Largest
Music Store.**

IRISH/AMERICAN SUMMIT HELPS WRITERS GROW, LEARN

(Continued from page 1)

western Ireland.

More than two dozen of the songs were showcased in the Temple Bar Music Centre here Nov. 9 in a bill featuring most of the songwriters and artists who took part in the co-writing session. Among the American-based delegates were Speech, Lamont, Doherty, Montell Jordan, Jeff Healy, Lloyd Cole, Jill Sobule, Gordon Kennedy, Karen Taylor-Gould, and Jane Wiedlin of The Go-Go's. Irish musicians included Eleanor McEvoy, Liam O'Maolagáin of Hothouse Flowers, Jimmy McCarthy, Andy White, Brian Kennedy, and Michael McGlynn of Anna.

Real-time collaborations on compositions, the summit allowed writers to observe one another's writing styles. Keith Donald, chairman of the Irish

Musicians Writers Assn. (IMSA), which helped choose the participating writers, says the week underscored the differences in approaches to the craft of writing. "Irish songs have tended to be written by one person, whereas American songs are usually written by more than one person," he says. "This week has got collaboration into the minds of Irish songwriters."

Music Bridge, founded by writer and producer Alan Roy Scott, has organized the summit sessions with U.S. songwriters in Russia, Romania, and Indonesia over the last decade.

This year's project, which was held in the Abbey Glen Hotel, a converted farmhouse, was partly funded by Scott, who invested more than \$80,000 in the week. The Irish Music Rights Organization (IMRO), along with U.S. soci-

eties ASCAP, BMI, and SESAC, also helped fund and organize the event. Loreta Mufson, assistant VP of membership at ASCAP's New York City office, who was instrumental in coordinating the concert, says the society is involved "because it makes writers aware of what we do, and it helps nurture talent and artists and writers."

Scott says that much of what goes on at his and other co-writing sessions was traditionally carried out by labels' A&R departments. "They should be doing this kind of thing, but the truth is, they usually don't."

The decision to come to Ireland in 1997 came about because "we've finally found the motivated parties," says Scott. "I've known people here for 10 years. With IMRO having been set up, they're now ready to develop their own artists and writers."

For the first time in Music Bridge's life, writers have been working in the same language, which made "a monumental difference," says Scott. "They worked like machines."

Unlikely pairings—originally chosen by drawing names from a hat—succeeded, says Scott, "because people say you can mix different styles, and in reality you can."

While admitting there were occasional personality clashes, all writers were enthusiastic about the experience. McCarthy, performing and writing such songs as "Christie Moore's 'Ride On' and Mary Black's 'No Frontiers,'" was initially daunted at the prospect of co-writing. "I normally work on my own in the world of night," says McCarthy. He found collaborations with Speech and Delbert McClimmon "the most refreshing and creative activity of my

life—like turning the soil on the soil."

Fiona Joyce, singer/songwriter and owner of River Valley Records, also wrote songs on her own and on her own CDs. During the week she wrote "Coming Home" with Rick Cowley and "Going My Way" with Gordon Kennedy. Says Joyce, "I learned more in the last week than in the last five years. It is not something for free. It's changed me forever."

Gordon Kennedy, author of "Change The World," performed by Jeff Clapton, says, "I'm used to co-writing but with the same people. I find these kind of environments very stimulating. It doubles the pleasure." Among those who worked with during the week was Brian Kennedy, the Irish star.

Kevin Griffin of New Orleans band Better Than Ezra ended up writing with Liam Riley. He says, "It was interesting to get a common ground with someone from a completely different musical page."

Besides cultural exchanges and the sharing of songwriting influences, the week helped the writers, many of whom are also recording artists, to

WIND-UP ACT CREED

(Continued from page 12)

always assumed this was supposed to happen this time around. I've got a real deal," says Stapp. "We thought we were supposed to sell a lot of records, and we thought we were supposed to play in front of big crowds."

In two days I moved to Tallahassee, State University with hopes of eventually becoming a lawyer, he admits that his interest in music was mostly found in fan magazines.

"This is the first band I've been in, and I didn't even know I wanted to do this until 1993," he says. "I just decided I wanted to get in a band, and within two days I moved to Tallahassee. I figured if [Jim] Morrison had started there, I could go to Tallahassee, jump in a band, and become a rock star." While Stapp soon would see his vision fulfilled, Creed's earliest foray into the Tallahassee music scene was not exactly welcoming.

According to Stapp, Creed gained few friends among what he terms the "cliquey" bands playing the scene.

"We're not in a band to be buddies with other bands, but I was under the assumption that we would walk into a bar and say, 'Hey, what's up?' and sit around jamming, acoustically and drinking a beer," he says. "Thinking about it now, our ignorance and naïveté is a little embarrassing. I was a little like the kids, and that kind of innocence helped us get to where we are."

Also helping out has been mainstream rock radio, which has largely responded to their such '97 Heatseeker Impact acts as Tomi, Matchbox 20, Sister Hazel, and Days Of The New.

"The pendulum has been in motion for a while now, and I would like to be surprised to see changes by some labels as to their signings," says Lerner. "If you look at it from a format perspective, it's getting harder to tell the difference between mainstream and active rock."

Meanwhile, mainstream rock KRXQ Sacramento, Calif., PD Curtis Johnson says the station is enjoying the popularity of new rock acts and is eager to break more.

learn other skills.

"Most people think of Ireland in the context of songs with great pub and very green Irish landscapes," says Scott. "The Irish writers are coming across American writers who might be into other things, such as production values."

Some of the songs written in Clifden will be released by New York-based roots label Putnamay in the new year. Many of the writers say their compositions will be featured on upcoming albums, with the possibility of some collaborations ending up as duets.

From the strength of the songs showcased Nov. 8, the prospect of some going on to become hits is far from remote.

Yet commercial success was not the point of the collaboration. ASCAP's Mufson says the society did not go into the event expecting "even a nickel profit, it's come out of it."

IMSA's Keith Donald says, "We just sat and wrote. If any of them really are hits, it's a bonus."

Next year's Music Bridge will take place in Cuba in the fall.

IRISH SONGWRITERS

(Continued from page 1)

Irish songwriters are confounded by the lack of interest from U.S. publishers, who are already swamped by domestic material, complained the delegates. London-based creative executives, many of whom have a long history in Ireland, too, are often driven by the demands of the faster-moving, fashion-conscious U.K. market.

"The people in the U.S. are not always tuned to what's going on here," said Robert Stevenson, owner of Dublin-based books/promoter Treasure Island.

Of all the major international publishers, chief executive of the Irish Music Rights Organization (IMRO), pointed out that publishing and performing right development in Ireland was still in its infancy. "Five years ago, IMRO was just a bunch of the [U.K.'s] Performing Right Society." He effected the body's progress in helping export Irish songwriting talent through its work with the European Music offices.

Rovanna Gillespie, an executive at PolyGram Ireland Music Publishing, admitted that her company did not have as Irish office and that it relied on contacts with PolyGram's record operations here or the publisher's U.K. offices.

Of all the major international publishers, only permaume has a creative presence in Ireland. There are many independent publishers here that work with other indie as part of a multipoint network. This fact stood in stark contrast to the obvious wealth of songwriting talent in the Republic, noted delegates.

Robert Stevenson, executive VP of EMI Music Publishing, said that despite the lack of major publishers here, interest in Irish songwriting was high in the U.S.

"What always comes back to me is the fantastic melodies," he said. "This country seems to focus on these wonderful 12 notes."

Robert Stevenson, executive VP of EMI Music Publishing, said that despite the lack of major publishers here, interest in Irish songwriting was high in the U.S.

Loretta Mufson, New York-based assistant VP of membership for ASCAP, pointed out that "Eurovision"

and U2 had opened the world's eyes. "A lot of attention is focused on Ireland now," she said. "It's pointed to move forward. As soon as one [publisher] takes the step, everyone will be like them and follow you guys."

A note of caution came from Kieran Kane, a U.S. recording artist/songwriter and owner of Dead Reckoning Records. "If we're talking about a new market for traditional folk music, it's not going to happen. To say that it will be disingenuous."

IMRO's Duffy later added that he believes international publishers will, in fact, move in after events such as the Celtic Harmony co-writing event (see story, page 1).

NEWTON MAKES INT'L CHART SPARKS FLY

(Continued from page 14)

Krisnadha Sukosol Cappel, label manager of Bakery International, calls Koyabang "the David Foster of Thailand" and says the local cover helped greatly to get Newton noticed. "To get a push outside Thailand, we needed to create a push inside—so we had him cover a Thai song," Newton's management, Liverpool, England-based Beans Music Major, worked with Newton to write lyrics in English, dubbed it "Seasons Change," and saw it reach No. 2 on English-language pop station 107 FM Bangkok.

SOUTH AFRICA PICKS UP ALBUM

Pretoria, South Africa's capital, has proved to be the biggest market for the "Sweetest Secret" and in fact it was the first to release it, in May. Much of the album's popularity stems from the intensive airplay that several tracks from the album have received on the city's biggest radio station, Jacaranda.

The independent station broadcasts both in English and Afrikaans to the "Sweetest Secret" and in fact it was the first to release it, in May. Much of the album's popularity stems from the intensive airplay that several tracks from the album have received on the city's biggest radio station, Jacaranda.

Local licensee David Gresham Records first serviced the station with "Sometimes When We Touch" six months ago. Says Hanlie Nel, Jacaranda's music

compiler, "The response we had to the first single was phenomenal. The first time we played it, our listeners began calling in for information on Newton. Since then, many other tracks off the album have received airplay."

Nel attributes much of Newton's success to his radio-friendly tracks and catchy "pop beats." David Gresham Records founder David Gresham says he believed strongly that "Sweetest Secret" (which he describes as having had "reasonable sales") would move significant numbers of people up by a national music station 95FM. "There is a huge market in this territory for happy, commercial dance acts like Newton, as we have shown with the increase in sales in a short period of time following his success on Jacaranda," he says. "We could break Newton as a major artist here if 95FM had a different airplay policy. At the moment, they only play tracks that are charting internationally and so did not go with Newton."

Newton is now thinking of giving up his day job Worldwide promotion and is a candidate for the following year's U.S. media may force him to hang up his hose, he says. "Once I do leave the Fire Service, I've got to go for it 100% with the music and make it work," he says. "There's no turning back."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong and Dame Coetzer in Johannesburg.

When you need to know... right now.

www.billboard.com

Full-Featured Online
NUMBER SERVICES...
Click Here

Member Login
Become a Member

Billboard Charts

For the Week Ending
October 11, 1997

The Billboard 200
Boyz II Men debuts at no. 1.
The Hot 100 Singles
Ellie G. Jahn: 1996 at the top.
Princess Diana debuts at no. 1.
Top R&B Albums
Boyz II Men: 1996 at the top.
Top Country Albums
LeAnn Rimes: 1996 at the top.
Top Latin Albums
LeAnn Rimes: 1996 at the top.

Billboard ONLINE

DAILY MUSIC UPDATE

October 7, 1997

Spice Girls Share Their 'Spiceworld'
The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, last night. The album will be released worldwide Nov. 3, first single "Spice Up Your Life" bows next week. Click Here for the full story.

Inside News...
 ▶ New Members Set America from Varsity
 ▶ Ann. Grant: Takes On House On Tour
 ▶ Early Reviews: Bounce: Fun Police

Also today:
 ▶ Your music news from years past at The Big in Music
 ▶ Get complete daily music industry news with Billboard Bulletin

Spice Girls

We take our responsibility as the music industry's premiere online information source very seriously. Not only do we deliver the leading industry publication to your computer every week, but we do it before Billboard hits the newsstands!

plus...

Billboard

Spotlight Reviews

ROB MARLEY / Dreams Of Freedom

with Sean Paul

Billboard's "Dreams Of Freedom" is a collection of songs that are both powerful and beautiful. The album is a tribute to the late Bob Marley, and it is a testament to the power of music to heal and to inspire. The album is a collection of songs that are both powerful and beautiful. The album is a tribute to the late Bob Marley, and it is a testament to the power of music to heal and to inspire.

1. THE MUSIC OF THE WORLD

2. THE MUSIC OF THE WORLD

3. THE MUSIC OF THE WORLD

4. THE MUSIC OF THE WORLD

5. THE MUSIC OF THE WORLD

6. THE MUSIC OF THE WORLD

7. THE MUSIC OF THE WORLD

8. THE MUSIC OF THE WORLD

9. THE MUSIC OF THE WORLD

10. THE MUSIC OF THE WORLD

Complete access to our archive of Billboard articles and charts dating back to 1946

Industry contact databases

The Airplay Monitors

Over 30,000 artist profiles and discographies

and more - all fully searchable through the World Wide Web.

Check out Billboard Online's special features...

- Tour Search database • Online registration for conferences • This Day in Music database
- Fantasy Billboard Chart Game • Billboard Bulletin • New Release Roundup
- Audio clips from top-charting albums • and more to come!

Tel: 212.536.1402/800.449.1402 • email: info@billboard-online.com

Billboard
ONLINE

Artists & Music

COLUMBIA, AWARE IN JOINT VENTURE

(Continued from page 10)

to let them keep doing what they're doing," he says. "The real tragedy is so many bands have to have a gold record the first time out to recoup." Devine says. "This situation helps to counter-balance that. That's good for us as an industry."

Latterman agrees. "There's no artist development anymore," he says. "If you put a record out and the band has received a big signing bonus, then you have to make it happen on the first record. But here, if we put it through

RED and it sells 10,000, that's awesome. Twenty thousand would be even better. And if we can't sell 25,000 with the budgets we've got, I'm an idiot."

While similar deals in the past have started with such optimism only to crumble later, Latterman thinks his pact has a better chance of survival because "we still own 100% of our company. The one problem I've seen on most joint ventures is you're too dependent on most majors to do anything. We're doing our job; we're not waiting

for Columbia to return our calls to tell us what we can and can't do."

The deal calls for Sony to support Aware/RED and Aware/Columbia releases through tour support and marketing and promotion assistance. Albums that go through RED will also be aided by RED Ink, RED's marketing arm. In addition to Devine and Botwin, Columbia A&R exec Josh Sarabian and product manager Greg Linn will be point persons or releases. Aware's full-time staff of six will continue to work the releases as well.

If Latterman has his way, everyone working any Aware release will be completely familiar with the band by the time its album is released. For example, a number of Sony and RED regional label people attended recent shows by Train and Nineteen Wheels in Chicago. "We want them to see them two or three times before they have to take it to radio or retail. It is very long-term, and it will take patience," says Latterman.

However, Latterman isn't idealistic enough to think that Columbia's

patience is endless. "We need someone to break big to have more patience with us to take time and grow some of the other acts," he says. "But we know this hinges upon us having some multi-platinum success with some of the first records that come out through Columbia."

Although future Aware compilations will go through RED, Latterman will keep them as staunchly independent as he always has.

Latterman and his staff find the acts in a variety of ways—from local club owners and concert promoters as well as from recommendations by bands. Additionally, Latterman and his staff listen to every tape sent their way.

"Aware II," which featured Hootie & the Blowfish, Better Than Ezra, and the Wrecking Crew, among others, remains, at 35,000 units, the best-seller in the series, according to Latterman. Prior to this new deal, distribution was to keep stores primarily where the participating bands lived and through the bands, which sell the albums on the

road. "Up until this point, we haven't really worked about distribution," he says. "We just wanted to get catalog and get people to know about it. We sell enough to pay for pressing."

Awareness of the bands is also increased through tours. Latterman's label organizes. The third Aware tour will start in late February and feature four bands, including Train, Nineteen Wheels, and a rotating mix of regional acts. Given the new deal, Latterman says, the fourth act may go to a developing Columbia act. "Columbia can put someone on if they can draw enough people," says Latterman, adding with a laugh, "but love's not enough. We're a huge team player, but it can't be at the expense of what we're trying to do."

Which is, Latterman stresses once more, to break bands through developing them organically. "This is gonna work because we're taking the pressure off the bands on the first record and letting them develop on their own instead of telling them they're going to be a rock star in five weeks," he says.

Logo Tattoos!!

1000 Temporary Tattoos with your Logo, Just \$169.00 !!!

or
2000 Tattoos, Just \$299.00!!
(CA add 7.25% sales tax)
plus \$10.00 M&A Shipping
\$26.00 International Shipping

Customized!
Full Color! 2" X 2"
Looks Real • Easy on, Easy off
Completely Safe
Send your sized, color logo, TNA, artwork, etc.

along with a company P.O. number, VISA or MC, money order or check (payable in US dollars), drawn on a US bank to:

Calico: 3000 Alamo Dr., #201 Vacaville, CA 95687 USA
Tel: 707/448-7072 • Fax: 707/446-8273
Allow 4-6 weeks for delivery. Rush Available

Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label—the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE**!

FOR A FREE SAMPLE COPY or to subscribe, call us toll-free at (800)647-4423, visit our web site at <http://www.icemagazine.com> or drop us a line at P.O. Box 3043, Santa Monica, CA 90408.

— England's New Music Express

'ANNOYING MUSIC'

(Continued from page 10)

during Simon's nationally broadcast program.

It also became a hit during WBEZ pledge drives. Nayder, who would threaten listeners with a continuous stream of exceptionally grating music demanded—and usually got—a flood of calls from people more than willing to give. Those who did make pledges received a premium "Annoying Music Show Defense Kit," which, along with an "Annoying Music Show Greatest Hits" album, included earplugs and an airplane barf bag.

Though most people appreciate the program's obviously tongue-in-cheek approach, a contingent of hypersensitive-turned-irate listeners has arisen from concern that the show undermines public radio's seriousness.

WBEZ operations manager Toney Malita places the blame for this super-serious mind-set on all public stations.

"Somewhere, in public radio we have made the huge mistake of connecting [with moroseness] all the good things we do to make people better informed and bring them closer to great music and ideas," he says. "To talk about literature, art, or issues in our community means you can't have a smile on your face. That's what is so great about the program. It shatters that illusion."

Those that would accuse Nayder of defiling public radio's integrity would also do well to look further into his work.

In stark contrast to the "Annoying Music Show," Nayder Communications also produces the captivating, oftentimes gut-wrenching public radio series "Magnificent Obsession," which is an unhosted, 30-minute "spoken word documentary" about drug and alcohol addiction hosted by various former users.

"Jim has been doing 'Magnificent Obsession' for many years, and he created the 'Annoying Music Show' as a lark, and it becomes the thing he puts known for," says Malita. "What I'd hope for is that as a result of that exposure, people also find out about 'Magnificent Obsession.'"

amusement

business TOP 10 CONCERT GROSSES

ARTIST(S)	Name	Date(s)	New	Gross Ticket Price(s)	Attendance	Performer
FLEETWOOD MAC	Coca Cola Displays Amplifiers Babies		Nov 4	\$842,792 \$16,313	20,887 sold out	Magnum Coca-Cola P&G, Seagram
FLEETWOOD MAC	McNichols Sports Center Denver	Oct. 29		\$805,091 \$16,427 '93	17,320 sold out	Magnum Coca-Cola P&G, Seagram
FLEETWOOD MAC	Nashville Kemp Theatre	Nov 6		\$697,280 \$65,725	16,395 sold out	Magnum Coca-Cola P&G, Seagram
THE ARTIST LASTY DANCE & MAGNIFICENT STATION	Hollywood Bowl Los Angeles	Oct. 11		\$794,001 \$125,439	16,621 17,112	BT S&P Presents
FLEETWOOD MAC	Sony Music/Block buster Canal Stop Amplifiers West Palm Beach, Fla.	Nov 8		\$776,170 \$715,510	18,790 sold out	Magnum Coca-Cola P&G, Seagram
FLEETWOOD MAC	Orlando Arena Orlando, Fla.	Nov 9		\$676,096 \$65,515	14,839 sold out	Magnum Coca-Cola P&G, Seagram
ELTON JOHN	Prize Jordan Center Prize Jordan University Center, Pa.	Nov 4		\$587,130 \$43,251 '93	14,892 sold out	Prize Jordan Entertainment
ELTON JOHN	Van Andel Arena Grand Rapids, Mich.	Oct. 29		\$568,040 \$41,500	12,817 sold out	Cable One
DEBA MCINTYRE BROOKS & DUNN	Frank Center Center University of Texas at Austin Texas	Nov 9		\$573,540 \$40	6,241 18,417	Standards Promotions Time-Splitting
ALAN JACKSON DEAN CANTOR	Sony Music/Block buster Canal Stop Amplifiers West Palm Beach, Fla.	Oct. 24		\$570,782 \$37,725 '93 \$51,514	14,581 sold out	Cable One

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Bookings should be submitted to: Marie Rattini, Nashville, Phone: 615-321-4299. Fax: 615-321-6878. For research information and pricing, call Marie Rattini, 615-321-4295.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RECORD SALES REPORTS COLLECTED, SPECIFIED, AND PROVIDED BY				Circulation		TITLE
WEEKS ON CHART	WEEKS TO DATE	WEEKS ON CHART	WEEKS TO DATE	ARTIST	NOVEMBER 22, 1997	
1	2	3	4	5	6	7
2	NEW	2	NEW	ROBYN	KC 57477 (10,961) 5.98	ROBYN IS HERE
3	1	2	NEW	MIC GIRONIMO	BLUNT 495974 (10,961) 5.98	VENDETTE
4	1	17	1	MICHAEL PETERSON	REPRISE 441643 (10,961) 5.98	MICHAEL PETERSON
5	1	NEW	1	CHRISTIAN	HOC-A-FELLAGO JAM 53621 (10,961) 5.98	GHETTO CYRANO
6	1	2	1	NEW LIFE COMMUNITY CHOR	FEAT. JOHN P. KEE NEW LIFE 431004 (10,961) 5.98	STRENGTH
7	1	11	7	THE KINLEYS	ECI 67965 (10,961) 5.98	JUST BETWEEN YOU AND ME
8	1	21	1	BLINK 182	CARGO 11624 (10,961) 5.98	DUDE RANCH
9	1	5	1	ALLURE	TRUCK MASTERGROOVE 67816 (10,961) 5.98	ALLURE
10	1	9	1	ALEJANDRO FERNANDEZ	SONJA 424460 (10,961) 5.98	ME ESTOY ENAMORADO
11	1	7	1	SOMETHIN' FOR THE PEOPLE	WARNER 47005 (10,961) 5.98	THIS TIME IT'S PERSONAL
12	1	9	2	G. LOVE & SPECIAL SAUCE	LOOSE 67784 (10,961) 5.98	YEAH, IT'S THAT EASY
13	1	2	1	WILL DOWNING	MERCURY 336310 (10,961) 5.98	INVITATION ONLY
14	1	6	3	BIG BUB	REDUX 53074 (10,961) 5.98	TIMELESS
15	1	6	3	NEXT	ARISTA 18973 (10,961) 5.98	RATED NICK
16	1	20	3	SANDI PATTY	WORLD 66583 (10,961) 5.98	ARTIST OF MY SOUL
17	1	6	3	CHELBY WRIGHT	KAMA NASHVILLE 7003 (10,961) 5.98	LET ME IN
18	1	15	2	OUR LADY PEE	COLUMBIA 67740 (10,961) 5.98	CLUMSY
19	1	15	2	LEE ANN WOMACK	DECCA 11366 (10,961) 5.98	LEE ANN WOMACK
20	1	17	3	SNEAKERS PUMPS	CLEAN UP 42107 (10,961) 5.98	BECOMING X
21	1	42	2	MARCY PLAYGROUND	CANTOR 33569 (10,961) 5.98	MARCY PLAYGROUND
22	1	23	4	BARREKAD LADIES	REPRISE 44330 (10,961) 5.98	ROCK SPECTACLE
23	1	21	5	ANANDA BOCELLI	PHILIPS 53807 (10,961) 5.98	ROMANZA
24	1	NEW	1	KAREN KALD SHEARD	ALBUM 52437 (10,961) 5.98	FINALLY KAREN
25	1	2	1	THE PSYCHO REALM	RUFFHOUSE 68157 (10,961) 5.98	THE PSYCHO REALM
26	1	28	6	JACI VELASQUEZ	HYPERION 67823 (10,961) 5.98	HEAVENLY PLACE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Artist's indicates vinyl LP is available. CD. *Artist's with the greatest sales gain. © 1997, BILLBOARD COMMUNICATIONS.

27	32	3	GRUPO LIMITE	FORUM LATEX 53831 (10,961) 5.98	SENTIMIENTO
28	15	12	JIMMYE CHICKEN SACK	ROCKET SUPERMAN 6 9610 (10,961) 5.98	...FLUSHING THE SUMMERS IN ENVELOPE
29	4	17	RAT BOLTS	WORLD 46123 (10,961) 5.98	A CHRISTMAS ALBUM
30	24	15	36 DEGREES	MOTOWN 530736 (10,961) 5.98	36 DEGREES
31	NEW	1	BETH NIELSEN CHAPMAN	REPRISE 46522 (10,961) 5.98	SAND AND WATER
32	31	3	ROD D. MERCER	CAPTAIN NASHVILLE 2114 (10,961) 5.98	HOW BIG A BOY ARE YOU VOLUME 3
33	NEW	1	SIMPENCE NONE	THE RICHER SIGHT 70320 (10,961) 5.98	SIMPENCE NONE THE RICHER
34	25	31	DAVE PUNK	SONJA 42501 (10,961) 5.98	HOMEWORK
35	NEW	1	JAYATHA BROOKS	LEGACY 11790 (10,961) 5.98	10 CENT WINGS
36	NEW	1	MYSTIKAL	NO LIMIT 41620 (10,961) 5.98	UNPREDICTABLE
37	NEW	1	FLANKEE	FEAT 17409 (10,961) 5.98	THE ONE AND ONLY
38	RE-ENTRY	1	AXPUNK TWIN	NASHVILLE 31061 (10,961) 5.98	COME TO DADDY
39	33	19	LIMP BIZKIT	FUNK 90124 (10,961) 5.98	THREE DOLLAR BILL, Y'ALL
40	29	6	SAM SALTER	LANCE 26040 (10,961) 5.98	IT'S ON TONIGHT
41	34	11	DIANA KRALL	IMPULSE 23367 (10,961) 5.98	LOVE SCENES
42	17	17	TRIO CHRONICLES	34202 (10,961) 5.98	DA DA DA
43	42	3	KEALI HERBERT	PUNHILL 005 (10,961) 5.98	E MAI
44	14	2	THE B.S. CASH	MUSIC 9616 (10,961) 5.98	IT'S ALL ON YOU VOL. 2
45	45	7	CORNEISHOP	LAWA 801 (10,961) 5.98	WHEN I WAS BORN FOR THE 7TH TIME
46	41	7	OLIVE KAI	57507 (10,961) 5.98	EXTRA VIRGIN
47	NEW	1	CRISTIAN ARANDA	STONEROCK 67734 (10,961) 5.98	UNCLE SAM
48	35	6	CRISTIAN ARANDA	STONEROCK 67734 (10,961) 5.98	UNCLE SAM
49	30	5	MARCO ANTONIO SOLIS	JORDA 514 (10,961) 5.98	LO MEJOR DE MARCO
50	37	24	BONEY JAMES	WARNER BROS. 45458 (10,961) 5.98	SWEET THING
51	48	9	THE GAITHER VOCAL BAND	SPRING HILL 75407 (10,961) 5.98	LOVIN' GOD & LOVIN' EACH OTHER

POPULAR MUSIC'S BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

BERRY JUICE: After an overwhelmingly positive response from live audiences to their rockably version of



Jew Dropping. Slackjaw may be one of indie rock's better-kept secrets. Its latest, "Buoyancy Vs. Gravity," released in September on Portland, Ore.-based Figurehead Records, crackles with genius on such tracks as "The Joy Of Painting" and "A Sinking Ship Loves Company." The band, whose "Meuser" single has been featured on KNRK Portland's local music show, will perform live at the station Wednesday (19). Slackjaw will cover the Human League's "Don't You Want Me" on the Blind Records charity compilation "Dogma For The Secret Agent," due in early '98.

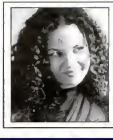
A "Raspberry Beret." Watermelon/Sire act the Derrails are out after a due to ensure the track was included on their latest album, "Reverend Deluxe."

already been recorded, the song was quickly added as a hidden track.

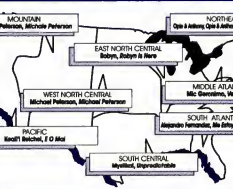
Now, Sire has placed a 7-1/2 album of the song that will ship to college radio the last week of this month and to triple-A stations in early '98. "Reverend Deluxe," which bows Tuesday (18), is the first title to be sprung from Seymour Stein's new alliance with Watermelon (see story, page 1).

THIS IS THAT: TVT's Seventant appears at No. 19 on the Northeast Regional Roundup with "Sand & Water," this issue. The band's single, "Black," is seeping out onto rock airwaves, thanks to stations like WAAF in Boston and WXRK New York. Seventant is also featured on the forthcoming Edel America soundtrack to the action comedy "Masterminds" (The Real Thing, Billboard, Sept. 13).

L.A.'s resident Latin jazz hipster Joy Altruda will strut his stuff on a Dec. 1 episode of Fox's "Melrose Place." Inevitably, the artist will be supporting the release of his latest Wild Records release, "Kington Cocktail," with per-



REGIONAL HEATSEEKERS No. 18



THE REGIONAL ROUNDUP

- Rotating top 10 lists of best-selling titles by new and developing artists.
- WEST NORTH CENTRAL**
 1. Michael Peterson Michael Peterson
 2. Robyn Robyn
 3. The Saturdays The Saturdays
 4. Crying Light Crying Light
 5. Lee Ann Womack Lee Ann Womack
 6. Our Lady Peace Our Lady Peace
 7. Chantelle Chantelle
 8. Ray B. White Ray B. White
 9. The Saturdays The Saturdays
 10. The Saturdays The Saturdays
 - MIDDLE ATLANTIC**
 1. Mc Geronimo Venдетte
 2. Robyn Robyn
 3. The Saturdays The Saturdays
 4. Chantelle Chantelle
 5. Lee Ann Womack Lee Ann Womack
 6. Crying Light Crying Light
 7. The Saturdays The Saturdays
 8. The Saturdays The Saturdays
 9. The Saturdays The Saturdays
 10. The Saturdays The Saturdays

forming at Los Angeles' Atlas Club Dec. 6 and at New York's Windows on the World Dec. 10.

This album is set to bow the first week of December.

Atlantic act Ivy, whose stunning debut full-length, "Apt. 23," came out Oct. 7, is preparing to shoot a clip for the single, "The Best Thing."

STAR SEARCH: Though German threesome Sitter has been scarce in the U.S., Koch is dead set on breaking the band's undeniably lovable "Popstar" single, which was re-serviced to radio in September.

W.F.N.Z. Knoxville, Tenn., and KLYV Los Angeles have been dabbling with the track, while the Spin Radio Network picked up on single bonus track "Video" in September. The band's album, "Pastello," was released in August.

ROADWORK: A&M artist Matthew Ryan, whose album "Majesty" was released Oct. 7, was scheduled to tour for the Refreshments and dates in Texas, Oklahoma, and Missouri Monday (17)-Saturday (22). Risk Records act Jack Off Jill is on the road with Lords Of Acid through mid-December.

ber. The band plays at the Odeon in Cleveland on Friday (21).

CORRECTION: The Mighty Blue Kings have signed to the Work Group and will release their first album for the label next year. "Come One, Come All," self-released on R-Jay



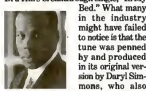
Lazy Life. Basehead guitarist Keith Lofton (also known as Lazy K) flexes his creative muscles with yet another paradigm-smashing effort on "Life In One Day." The album, which was released on Oct. 21 by Mutant Sound System, is currently being worked at triple-A radio.

Records, bows Nov. 18. The Royal Crown Revue's latest album, "Caught In The Act," was released on Surfdog Records.

Simmons Steps into Spotlight Dru Hill Producer/Writer Comes Into His Own

This article was prepared by Janine Conway, managing editor of R&B & Soulplay Monitor.

When the year-end tallies of 1997's top R&B records are completed, at the top of the airplay heap is likely to be Dru Hill's breakthrough single, "In My



SHIMMONS
"Never Make A Promise" and "We're Not Making Love No More."

The oversight may be due to Simmons himself, a reserved, quiet workaholic who has managed to amass a wealth of hit singles as a songwriter and frequent collaborator with Kenneth "Babyface" Edmonds and Antares "L.A." Reid.

His production company, Silent Partner Productions, and Atlanta studio, Silent Sound Studios, are aptly named; Simmons has long been the calm, mouthed third party, while producers Reid and Edmonds received numerous well-deserved accolades. But stepping into the limelight is not his idea of bringing Simmons his own moments, albeit uncomfortable ones in the spotlight.

"I never had a burning desire to be a star, to go out front," says Simmons,

whose career path seemed plotted from the day he met best friend Edmonds in Indianapolis at age 14. His desire to remain the "silent partner" changed only recently when he agreed to do interviews.

"I just felt that I'm not that interesting a person. What is it people want to know about me? I'm not an artist," he says, but adds that the success of "In My Bed" prompted him to talk to the press.

"I think I'm proudest of the Dru Hill project with 'In My Bed' and 'Never Make A Promise' because those were my first No. 1 songs by myself, without Kenny or L.A. being involved," says Simmons, who calls the process "Never Make A Promise."

"I never imagined myself ever getting to that level. I remember Kenny telling me two years ago, 'You need is one song by yourself without my name on it, and you'll be fine.' I was like, 'Yeah, right, easy for you to say!'"

"In My Bed" is also notable because it remains the only song to appear on the same album. Simmons says that he liked the remix and that the concept doesn't bother him. "I still my song. It was basically 'if the remix works, it works because the song has already been a hit, so really it's just more icing on the cake,'" he says.

Simmons' songwriting is impressive. In the past decade, he has written and/or produced Vanessa Williams' "Next," Curtis Mayfield's "New World Order," Ashford's "The One I Gave My Heart To," Monica's "Why I Love You

So Much," Whitney Houston's "Queen Of The Night," Tevin Campbell's "Can We Talk" and "I'm Ready," Aretha Franklin's "Willing To Forgive," and TLC's "Baby Baby Baby."

Artists including Wynonna, Sheena Easton, Toni Braxton, Bell Biv DeVoe, Boyz II Men, Mariah Carey, Shalane, Johnny Gill, and Ralph Tresvant have benefited from his songcraft.

"Being basically 'silent partner' with L.A. and Fave, Daryl continues to grow as a writer/producer on his own."

(Continued on page 29)



Soul Man. Rick James played his first concert in 10 years for a capacity crowd Sept. 29 at the Los Angeles House of Blues. The tour, in support of James' new vinyl *[Mercury music] "Urban Rhapsody,"* officially began Oct. 3 in Indianapolis. Shown celebrating after the show, from left, are Joe Ingo, CEO of Private 1 Records; artist Keith Sweat; and Rick James.

Temptations Founder Battles Former Member Edwards Over Use Of Legendary Act's Name

This week's column was written by Janine Conway, managing editor of R&B & Soulplay Monitor.

TEMPTATIONS SPAT. What's in a name? Apparently everything, when it belongs to a Motown legend. Late last year, Otis Williams, founder of Motown's The Temptations, filed suit against former member Dennis Edwards, claiming infringement on the trademarked name "The Temptations." Both Williams and the estate of the late Melvin Franklin, another original member, filed suit Sept. 9, 1996, in the U.S. District Court, Central District of California, against Edwards, because he was "using the name of the group in live performance, TV appearances, and interviews with another group of singers. In fact, members of *Kiss/Universal* make quartet 'O'! Skool say that their career was kick-started after meeting Edwards, who employed the group on tour to sing Temptations hits among other songs, in the mid-'90s (Billboard, Oct. 25).

After several attempts were made to reach Edwards, the U.S. District Court judge ruled that he was in default. Edwards then responded to the complaint Oct. 21 with a motion to set aside default. The judge allowed Edwards' motion and noted, "Defendant Edwards is hereby instructed to file and serve his answer and counterclaim within 15 days hereof. If he fails to do so, his motion to set aside default shall be deemed denied without further order of the court."

Edwards had not filed a counterclaim by the Nov. 5 deadline. However, the UPI news wire issued a story Oct. 29 with a Chicago dateline stating that the Los Angeles judge had denied Williams' petition and granted Edwards the right to use the appellation "Dennis Edwards & The New Temptations" or "The Temptations Featuring Dennis Edwards." However, this development is not borne out by court papers.

Original Temptations manager Shelly Berger has believed the story was planted by Edwards. The item was picked up by some radio stations and trade magazines. Dennis Williams, et al., will now file an injunction against Edwards.

According to Williams' suit, Edwards is not an original member of the Temptations and does not have the right to use the name in any way. The suit states that Williams is the only living original member of the Temptations with legal license to use the name, granted to him and the late Franklin by *Frankie Gorbey* in 1979. Since the group's beginning in 1961, 18 different men have performed as part of The Temptations; Edwards sang with the group from 1963-1977, 1980-83, and again in 1987. Edwards' Los Angeles attorney, Allen Hyman, told Billboard that he is no longer

involved in the case; calls to Edwards' Bloomfield Hills, Mich., attorney, Terrance Reed, were not returned at press time.

Berger says that next year, the 40th anniversary of Motown, will be extremely busy for the group, which now counts Williams, Ron Tyson, The Peoples, Harry McIlberry, and Terry Weeks as members. The Tempts will perform at the 1998 Super Bowl halftime show and appear on the Motown 40th anniversary ABC-TV special in February; Williams will co-produce a television miniseries based on the early days of the Temptations, tentatively scheduled for November 1998.

SISTA WITH CRUTCHES: Get well wishes go out to Cheryl "Coko" Gamble of SWV. The singer broke her ankle while at home two weeks ago. Now in a cast and crutches, Coko has been ordered to stay off the foot as much as possible. The accident has postponed SWV's scheduled promotional tour, set to start Nov. 14 in Atlanta and end Saturday (22) in Los Angeles. The group is expected to be in the hospital, Cole, Taj, and Lelee were going to promote their latest single, "Lose My Cool" featuring Redman, from their third RCA album, "Release Some Tension," at radio and retail. Hey, Coko, can I sign your cast?

BEATS N' PIECES: The successful Soul Train imprint released the "Soul Train Christmas Starfest" album Nov. 11 on Epic. The project features pre-recorded favorites by Boyz II Men, Stevie Wonder, New Edition, Patti LaBelle, En Vogue, Natalie Cole, Kirk Franklin and the Family, James Brown, Luther Vandross, and the Jaleys, as well as new material by Rome, As Yet, Simone Hines, and Total Commitment... The Apollo Theatre in Harlem, N.Y., is sponsoring its fifth annual Apollo Tugs and Books for Kids drive Dec. 4, featuring celebrity guests and performances for the whole family. Proceeds will be donated to 10 area community organizations; for assistance, bring a new, unwrapped toy or book... Debbie Winans and actress Kim Fields-Freeman will host a one-hour television special, "Bringin' In The Holidays," to be syndicated between Nov. 27 and Dec. 24. The event was taped at the Church of the Harvest in Los Angeles and features Darius Rucker, the Roots, and the Roots' 4-One, the Winans, Heshiah Walker & The Low Fellowship Crusade Choir, Sounds Of Blackness, Karen Clark-Sheard, and others. The show is produced by Tri-Crown Productions in association with Warner Bros. Domestic Pay-TV, Cable & Network Features. Check your local listings.

Kane & Abel Arrested On Gun-Possession Charge

■ BY SHAWNEE SMITH

NEW YORK—New Jersey state troopers arrested No. 1 Limit recording act Kane & Abel Nov. 1 on a charge of unlawful possession of an assault weapon.

Kane & Abel's current album, "The 7 Sins," has sold 116,000 units since its 1996 release, according to SoundScan. No Limit is distributed through Priority Records.

Initially stopped for speeding on Interstate 295 in Mercer County, N.J., twins David R. Garcia and Daniel R. Garcia, 21, and their brother Shontel Garcia, 23, were arrested after state trooper Carl Knudsen found a TEC-9 semiautomatic assault weapon sticking out of their luggage in the trunk, according to Sgt. Delia Fave, a New Jersey State Police spokesman.

The arresting trooper asked them questions regarding their destination and asked if they had anything illegal in the vehicle, and they said, "No we don't, go look," says Delia Fave. (Knudsen) popped open the trunk and saw the magazine of an assault weapon sticking out of their bag."

According to Delia Fave, the three initially denied knowledge of the lost

ed gun, claiming members of their entourage may have left it in their luggage without telling them, but later allowed Fave to charge them with possession of the weapon. The brothers claimed to "generally carry guns to protect themselves," he says, but they have been shot at in the past.

Two bulletproof vests were also found in the car, Delia Fave says, and the artists were said to report that they were chased when on stage during shows.

The three were arraigned Nov. 3 at Lawrence Township Municipal Court. After a preliminary hearing, the three were charged with unlawful possession of an assault weapon, and Shauntel was charged with speeding and driving with a suspended license. But Fave said Daniel was said at \$5,000, while the bail was \$10,000 for Shauntel, who has a prior probation violation—standard rate for the charge. If found guilty, each could be sentenced to a maximum of five years in prison.

The Mercer County prosecutor's office declined to comment on the case.

A spokeswoman at No Limit said she had no knowledge of the incident when contacted for comment.



32	39	34	THE NOTORIOUS B.I.B.	BOB ROY 7301/1AUSTIN (19 96/24 96)	LIFE AFTER DEATH	1
(51)	NEW	1	MYSTIKAL	NO LIMIT 4/16/00/VE (10 96/15 96)	UNPREDICTABLE	9
51	47	33	SWV	THE FUNKY BUNCH 8/06/98	RELEASE SOME TENSION	9
56	47	35	MASTER P	NO LIMIT 5/27/97/PROBITY (10 96/15 96)	ICE CREAM MAN	3
52	46	33	TRU	NO LIMIT 5/06/00/PROBITY (10 96/15 96)	TRU 2 DA GAME	2
53	40	33	COMMON	RELATIVITY 1/3/97 (10 96/15 96)	ONE DAY FTLL ALL TIME SENSE	12
(54)	NEW	1	TONY TONI TONE	MERCURY 5/3/98 (10 96 5/19 97)	HITS	54
52	56	39	ROMEO	GRAND JURY 4/16/00/VE (10 96/15 96)	ROME	7
56	47	47	RICK JAMES	HIGH SOCIETY/RENTAL 1/4/00/VE/PROBITY (10 96 5/19 97)	URBAIN RUCKUS	31
56	45	42	BROTHER LUNCH	BLACK MAMBA 6/24/98/PROBITY (10 96/15 96)	LOADED	3
56	45	42	WU YOUNG CLAN	4/16 6/00/VE (19 96/24 96)	WU TANG FANTASY	1
59	51	44	MAXWELL	NO LIMIT 4/24/97/PROBITY (10 96/15 96)	MAXWELL'S URBAN HANGOVER	1
59	53	39	MIL X	NO LIMIT 4/24/97/PROBITY (10 96/15 96)	UNLAWY	2
61	49	43	MR. SERV-O	NO LIMIT 7/7/97/PROBITY (10 96/15 96)	LIFE INSURANCE	5
62	45	17	MAXWELL	COLUMBIA 6/6/15 1/9 10/23 96	MTV UNPLUGGED EP	15
63	48	49	TRINASTA	DISASTROUS MARRIAGE/VE 9/27/96 (10 96/15 96)	ADRENALINE RUSH	13
64	57	54	VARIOUS ARTISTS		SO SO DEF BACK ALL-STAR VOL 8	26
65	55	52	SOUNDTRACK	COLUMBIA 6/19/96 (10 96 12/1 96)	MEN IN BLACK--THE ALBUM 2	1
66	51	56	MAXWELL	DEATH ROW 9/16/98/PROBITY (10 96/15 96)	THE DON KILLMAN/VE THE 7 DAY THEORY	1
67	56	53	GIJUNWINE	350 MUSIC 6/16/96 (10 96 12/1 96)	GIJUNWINE, THE BACHELOR	14
68	76	64	JONATHAN BUTLER	NO CHOCOLDS 12/00 (10 96/15 96)	DO YOU LOVE ME?	57
(69)	NEW	1	BACK YARD FIGHT	1/2/00/VE (15 96/22 96)	HOOD RELATED	69
70	56	5	HOT SHEETS	CASH MONEY 9/14 (10 96/1 7 96)	GET IT HOW U WANT!	17
71	62	45	SAM SALTER	CAPI 20/00/ARTIST (10 96/15 96)	IT'S ON TONIGHT	1
72	58	9	BLK POSSIE	66 BEATIFUL/VE 9/27/96 (10 96/15 96)	AN EYE FOR AN EYE	14
73	59	92	R2C	DEATH ROW/RENTAL 5/24/98/VE (19 96/24 96)	ALL EYED ON THEM	1
74	54	51	LOST BOY	UNIVERSAL 3/07/97 (10 96/15 96)	LOVE, PLACE & HAPPINESS	2
75	60	57	SOUNDTRACK	COLUMBIA 1/9/97 (10 96 12/1 96)	LOVE JONES: THE MUSIC	3
76	58	53	LIL KIM	UNIVERSAL/ARTIST 9/23/98 (10 96/15 96)	HARD CORE	3
(77)	RE-ENTRY	61	IMMATURE	LIVER 1/16/98 (10 96/15 96)	ONE IN A MILLION	2
(78)	NEW	1	STEVE HARVEY	ARCADE 3/24/13 (10 96/15 96)	LOVE... SOMEWHERE DOWN SOUTH	67
79	54	--	MARVIN SARGE	HYE 4/14/19 10/23 96	THE BITCH GOT IT ALL	14
80	59	--	GERALD ALBRIGHT	ATLANTA 8/30/98 (10 96/15 96)	LOVE TO LIVE	59
81	69	60	VARIOUS ARTISTS		ULTIMATE HIP HOP PARTY 1999	32
(82)	RE-ENTRY	87	SOUNDS OF BLACKNESS	PERSPECTIVE 5/4/00/VE (10 96/15 96)	TIME FOR HEALING	24
(83)	NEW	91	UNCLE SAM	SPONDEREST 6/7/98/VE (10 96 12/1 96)	UNCLE SAM	83
84	77	72	ALLURE	THICK MASTERS/RENTAL 6/24/98 (10 96 12/1 96)	TO ALLURE	23
85	70	71	THE COATS	ARCADE 3/24/13 (10 96/15 96)	LOVE YOU TO TEARS	14
86	73	73	ALLIANT	ARCADE 3/24/13 (10 96/15 96)	ONE IN A MILLION	2
87	72	72	KENNY LATTIMORE	ARCADE 3/24/13 (10 96/15 96)	KENNY LATTIMORE	19
(88)	NEW	1	PEGGY SOTO-ADAMS	MIL BLITCH 4/00/VE (10 96/15 96)	CONTAGIOUS	88
89	71	46	RAPPIN' A	VEAL 5/17/11 (10 96/15 96)	A TASH HARD WAY	66
90	68	--	THE PSYCHO REALITY	ARTIST 4/00/VE (10 96/15 96)	THE PSYCHO REALITY	68
91	83	77	TONI BRAXTON	ARCADE 3/24/13 (10 96/15 96)	SECRETS	1
(92)	RE-ENTRY	1	WILLIAM BECTON & FRIENDS		HEART OF A LOVE SONG	90
93	99	65	BLACKSTREET	INTERSCOP 9/07/11 (10 96/15 96)	ANOTHER LEVEL	1
94	84	76	BONEY JAMES	WARNER BROS. 4/00/VE (10 96/15 96)	THE SWEET	21
(95)	RE-ENTRY	8	S-SHORT	VEAL 4/00/VE (10 96/15 96)	SEX FIGURES	29
96	85	76	3-STAR	VEAL 4/00/VE (10 96/15 96)	THE UNPREDICTABLE	1
97	86	76	SOUNDTRACK	VEAL 4/00/VE (10 96/15 96)	SOL IN THE MOON	1
98	98	98	CAPONE	N. NORGEEA PROHECY 3/07/99 (10 96/15 96)	THE WARRIOR	97
99	--	--	SILKK	NO LIMIT 5/27/97/PROBITY (10 96/15 96)	THE SHOOCKER	6
100	100	70	HEAVY D	INTERSCOP 5/06/98/PROBITY (10 96/15 96)	WATERBED HEV	100



From Doo-Wop to Hip-Hop

**Joel Whitburn's
TOP R&B
SINGLES
1942-1995**

The Most Accurate & Thorough Account of R&B Music Ever!

A comprehensive, artist-by-artist listing of every title and artist to hit Billboard's R&B singles charts with:

Complete Billboard Chart Data
 Debut date, peak position, total weeks charted, original label and number, and more

Thousands of Artist & Title Notes

New Features

- Top 100 Artist Photos, Record Prices, Picture Sleeves/Custom Cassette Box Guide, Sleeve/Play Charts Research, Quick Top Hits Guide, Underlined Biggest Chart Hits, Shaded w/ "Has...More"

Special Sections

- Revised Alphabetical Title Index
- Year-by-Year #1 Record Listing
- Biggest Artists & Songs

**704 pages
7" x 9 1/4"
\$64.95 Hardcover**

For Artists with a Heart for the Charts



Hot R&B Airplay

Compiled from a national sample of stations surveyed by Broadcast Data Systems' Radio Tracking. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by on-air rotations, compiled by cross-correlating week-to-week of airplay with Nielsen listener data. This table is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL)
1	1	★ ★ ★ NO. 1 ★ ★ ★ YOU MAKE ME WANNA... TAYLOR DAYNE (J&R)
2	4	TYHOPE EYOBAN BANDA (NEWARK/INTELLECT)
3	16	PUT YOUR HANDS WHERE YOU FEEL GOOD ROBERTA FLICK (J&R)
4	3	MY LOVE IS THE SPIRIT JANE FARRAR (J&R)
5	9	IF I HAD A FEELING MELISSA MCINNES (J&R)
6	7	WE'RE NOT MAKING LOVE NO MORE JAY-Z (RCA)
7	4	WHAT ABOUT US TAYLOR DAYNE (J&R)
8	28	EVERYTHING MELISSA MCINNES (J&R)
9	12	A REASON OF COUNELNESS MELISSA MCINNES (J&R)
10	16	MY BODY JAY-Z (RCA)
11	13	BUFTA LOVE JAY-Z (RCA)
12	11	FEEL SO GOOD PHENOMENON (J&R)
13	5	PHENOMENON JAY-Z (RCA)
14	20	A SONG FOR MANNA JAY-Z (RCA)
15	15	I CARE 'BOUT YOU JAY-Z (RCA)
16	15	YOU SHOULD BE HERE JAY-Z (RCA)
17	14	GET IT, IT'S GOOD JAY-Z (RCA)
18	27	A 3 STEP JAY-Z (RCA)
19	25	NEVER MAKE A PROMISE JAY-Z (RCA)
20	18	ALL CRIED OUT JAY-Z (RCA)
21	28	THE ONE I GAVE MY HEART TO JAY-Z (RCA)
22	19	THE LOVE SCENE JAY-Z (RCA)
23	17	I CAN LOVE YOU JAY-Z (RCA)
24	15	HONEY JAY-Z (RCA)
25	30	A DREAM JAY-Z (RCA)
26	22	BEAR HOUNDING THE WORLD JAY-Z (RCA)
27	18	LAST NIGHT'S LETTER JAY-Z (RCA)
28	29	IT'S ALL ABOUT THE BENJAMINS JAY-Z (RCA)
29	30	STOMP JAY-Z (RCA)
30	24	OTHERSIDE OF THE CUBE JAY-Z (RCA)
31	32	NO MORE NO PROBLEMS JAY-Z (RCA)
32	33	ARE U STILL DOWN JAY-Z (RCA)
33	48	NICE & SLOW JAY-Z (RCA)
34	9	BUTTERFLY JAY-Z (RCA)
35	2	WONDER IF HEAVEN GOT A GRETTO JAY-Z (RCA)
36	5	LOVE MY COUNTRY JAY-Z (RCA)
37	41	DANGEROUS JAY-Z (RCA)

Records with the greatest airtel. © 1997 Billboard/DTI Communications.

HOT R&B CURRENT AIRPLAY

1	1	THE SWEETEST THING JAY-Z (RCA)
2	1	I'LL DO ANYTHING'S SORRY JAY-Z (RCA)
3	1	HOT LIPS JAY-Z (RCA)
4	1	HOPPEL JAY-Z (RCA)
5	1	I BELIEVE IN YOU JAY-Z (RCA)
6	1	NO DISGUST JAY-Z (RCA)
7	1	ONLY YOU JAY-Z (RCA)
8	1	DO NOT LEAVE JAY-Z (RCA)
9	1	DO NOT LEAVE JAY-Z (RCA)
10	1	ASCENSION (DON'T EVER WONDER) JAY-Z (RCA)
11	1	CRUSH ON YOU JAY-Z (RCA)
12	1	CUTIE JAY-Z (RCA)
13	1	POW JAY-Z (RCA)

Records with the greatest airtel. © 1997 Billboard/DTI Communications.

R&B SINGLES A-Z

1	1	YOU MAKE ME WANNA... TAYLOR DAYNE (J&R)
2	1	TYHOPE EYOBAN BANDA (NEWARK/INTELLECT)
3	16	PUT YOUR HANDS WHERE YOU FEEL GOOD ROBERTA FLICK (J&R)
4	3	MY LOVE IS THE SPIRIT JANE FARRAR (J&R)
5	9	IF I HAD A FEELING MELISSA MCINNES (J&R)
6	7	WE'RE NOT MAKING LOVE NO MORE JAY-Z (RCA)
7	4	WHAT ABOUT US TAYLOR DAYNE (J&R)
8	28	EVERYTHING MELISSA MCINNES (J&R)
9	12	A REASON OF COUNELNESS MELISSA MCINNES (J&R)
10	16	MY BODY JAY-Z (RCA)
11	13	BUFTA LOVE JAY-Z (RCA)
12	11	FEEL SO GOOD PHENOMENON (J&R)
13	5	PHENOMENON JAY-Z (RCA)
14	20	A SONG FOR MANNA JAY-Z (RCA)
15	15	I CARE 'BOUT YOU JAY-Z (RCA)
16	15	YOU SHOULD BE HERE JAY-Z (RCA)
17	14	GET IT, IT'S GOOD JAY-Z (RCA)
18	27	A 3 STEP JAY-Z (RCA)
19	25	NEVER MAKE A PROMISE JAY-Z (RCA)
20	18	ALL CRIED OUT JAY-Z (RCA)
21	28	THE ONE I GAVE MY HEART TO JAY-Z (RCA)
22	19	THE LOVE SCENE JAY-Z (RCA)
23	17	I CAN LOVE YOU JAY-Z (RCA)
24	15	HONEY JAY-Z (RCA)
25	30	A DREAM JAY-Z (RCA)
26	22	BEAR HOUNDING THE WORLD JAY-Z (RCA)
27	18	LAST NIGHT'S LETTER JAY-Z (RCA)
28	29	IT'S ALL ABOUT THE BENJAMINS JAY-Z (RCA)
29	30	STOMP JAY-Z (RCA)
30	24	OTHERSIDE OF THE CUBE JAY-Z (RCA)
31	32	NO MORE NO PROBLEMS JAY-Z (RCA)
32	33	ARE U STILL DOWN JAY-Z (RCA)
33	48	NICE & SLOW JAY-Z (RCA)
34	9	BUTTERFLY JAY-Z (RCA)
35	2	WONDER IF HEAVEN GOT A GRETTO JAY-Z (RCA)
36	5	LOVE MY COUNTRY JAY-Z (RCA)
37	41	DANGEROUS JAY-Z (RCA)

Records with the greatest airtel. © 1997 Billboard/DTI Communications.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This table is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL)
1	1	★ ★ ★ NO. 1 ★ ★ ★ MY BODY JAY-Z (RCA)
2	1	MY LOVE IS THE SPIRIT JANE FARRAR (J&R)
3	1	BUFTA LOVE JAY-Z (RCA)
4	1	YOU MAKE ME WANNA... TAYLOR DAYNE (J&R)
5	1	DO NOT LEAVE JAY-Z (RCA)
6	1	DO NOT LEAVE JAY-Z (RCA)
7	1	DO NOT LEAVE JAY-Z (RCA)
8	1	DO NOT LEAVE JAY-Z (RCA)
9	1	DO NOT LEAVE JAY-Z (RCA)
10	1	DO NOT LEAVE JAY-Z (RCA)
11	1	DO NOT LEAVE JAY-Z (RCA)
12	1	DO NOT LEAVE JAY-Z (RCA)
13	1	DO NOT LEAVE JAY-Z (RCA)
14	1	DO NOT LEAVE JAY-Z (RCA)
15	1	DO NOT LEAVE JAY-Z (RCA)
16	1	DO NOT LEAVE JAY-Z (RCA)
17	1	DO NOT LEAVE JAY-Z (RCA)
18	1	DO NOT LEAVE JAY-Z (RCA)
19	1	DO NOT LEAVE JAY-Z (RCA)
20	1	DO NOT LEAVE JAY-Z (RCA)
21	1	DO NOT LEAVE JAY-Z (RCA)
22	1	DO NOT LEAVE JAY-Z (RCA)
23	1	DO NOT LEAVE JAY-Z (RCA)
24	1	DO NOT LEAVE JAY-Z (RCA)
25	1	DO NOT LEAVE JAY-Z (RCA)
26	1	DO NOT LEAVE JAY-Z (RCA)
27	1	DO NOT LEAVE JAY-Z (RCA)
28	1	DO NOT LEAVE JAY-Z (RCA)
29	1	DO NOT LEAVE JAY-Z (RCA)
30	1	DO NOT LEAVE JAY-Z (RCA)
31	1	DO NOT LEAVE JAY-Z (RCA)
32	1	DO NOT LEAVE JAY-Z (RCA)
33	1	DO NOT LEAVE JAY-Z (RCA)
34	1	DO NOT LEAVE JAY-Z (RCA)
35	1	DO NOT LEAVE JAY-Z (RCA)
36	1	DO NOT LEAVE JAY-Z (RCA)
37	1	DO NOT LEAVE JAY-Z (RCA)
38	1	DO NOT LEAVE JAY-Z (RCA)
39	1	DO NOT LEAVE JAY-Z (RCA)
40	1	DO NOT LEAVE JAY-Z (RCA)
41	1	DO NOT LEAVE JAY-Z (RCA)
42	1	DO NOT LEAVE JAY-Z (RCA)
43	1	DO NOT LEAVE JAY-Z (RCA)
44	1	DO NOT LEAVE JAY-Z (RCA)
45	1	DO NOT LEAVE JAY-Z (RCA)
46	1	DO NOT LEAVE JAY-Z (RCA)
47	1	DO NOT LEAVE JAY-Z (RCA)
48	1	DO NOT LEAVE JAY-Z (RCA)
49	1	DO NOT LEAVE JAY-Z (RCA)
50	1	DO NOT LEAVE JAY-Z (RCA)

Records with the greatest sales. © 1997 Billboard/DTI Communications and SoundScan, Inc.

1	1	THE SWEETEST THING JAY-Z (RCA)
2	1	I'LL DO ANYTHING'S SORRY JAY-Z (RCA)
3	1	HOT LIPS JAY-Z (RCA)
4	1	HOPPEL JAY-Z (RCA)
5	1	I BELIEVE IN YOU JAY-Z (RCA)
6	1	NO DISGUST JAY-Z (RCA)
7	1	ONLY YOU JAY-Z (RCA)
8	1	DO NOT LEAVE JAY-Z (RCA)
9	1	DO NOT LEAVE JAY-Z (RCA)
10	1	ASCENSION (DON'T EVER WONDER) JAY-Z (RCA)
11	1	CRUSH ON YOU JAY-Z (RCA)
12	1	CUTIE JAY-Z (RCA)
13	1	POW JAY-Z (RCA)

Records with the greatest sales. © 1997 Billboard/DTI Communications and SoundScan, Inc.

NOVEMBER 22, 1997

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO
AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS
R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COL-
LECTED, COMPILED, AND PROVIDED BY *SoundScan*

[illegible]

TIME	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (S) (WOMENITW)	ARTIST LABEL & NUMBER/PROG ON CD	PEAK POSITION
90	46	51	OEJA VU C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	LORD TARGO & PETER QUINN CD (1) 100	1
91	50	45	WHEN YOU TALK ABOUT LOVE J. LEAN / J. BARNES & A. NEUB & PHILIP MYHRESEN	● PATTI LABELLE CD (1) 100 / MCN 5054	2
92	56	64	EVER WANNAL LET YOU GO (FROM "DEJ' JAM SHOW & HOW TO BE A PLAYER") J. HANLEY / J. GREENE, J. AARON, M. MULLER & J. AARON, M. MULLER	CD (1) 100 / DET JAM 74205 / MCN 5054	3
93	58	69	CAN WE FROM "BODY CALL" C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● SHW CD (1) 100	4
94	54	53	DON'T SAY C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● JON B CD (1) 100	5
95	40	60	MAN BEHIND THE MUSIC J. LEAN / J. BARNES & A. NEUB & PHILIP MYHRESEN	● QUEEN PEN FEATURING TEDDY RILEY CD (1) 100 / DET JAM 74205 / MCN 5054	6
96	47	39	HAVE A LITTLE MERCY J. LEAN / J. BARNES & A. NEUB & PHILIP MYHRESEN	● JON B CD (1) 100	7
97	59	54	GOTHAM CITY (FROM "BATMAN & ROBIN") J. LEAN / J. BARNES & A. NEUB & PHILIP MYHRESEN	● R. KELLY CD (1) 100	8
98	51	43	ME AND MY CRAZY WORLD C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● LOST BOYZ CD (1) 100	9
99	67	68	THE BRICKS C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● CRAIG KACAK CD (1) 100	10
100	63	61	WE RISE C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● NADANU FEATURING KURTIS ROBERTSON CD (1) 100	11
101	65	63	RISE C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● VERONICA CD (1) 100	12
102	68	70	OFF THE BOOKS C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LYNX CD (1) 100	13
103	52	50	TRUE TO MYSELF (FROM "BATMAN & ROBIN") J. LEAN / J. BARNES & A. NEUB & PHILIP MYHRESEN	● ERIC BENET CD (1) 100	14
104	55	44	SHOWDOWN C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● E-A-S-O FEATURING MCN 5054 CD (1) 100	15
105	55	44	AVENUES (FROM "MONEY TALKS") C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● REFUGEE CAMP ALL STARS FEAT. PRIS (WITH T. MCN 5054) CD (1) 100	16
*** GREATEST GEM/FAIRPLAY ***					
106	77	2	AIN'T NO LIMIT C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● MYSTICAL CD (1) 100	17
107	57	52	WE CAN GET DOWN C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● MYRON CD (1) 100	18
108	62	59	I'M NOT A FOOL C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● IMMATURE CD (1) 100	19
109	63	65	CLOSER C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● CAPONE - IN NOROAGA CD (1) 100	20
110	73	73	HEAVEN C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● RU FLAVOR CD (1) 100	21
111	74	72	IT'S ALRIGHT (FROM "NOTHING TO LOSE") C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● QUEEN LATIFAH CD (1) 100	22
112	70	69	AS WE LAY C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● DANA CD (1) 100	23
113	64	55	THE WAY THAT YOU TALK C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● JAGGED EDGE FEATURING DA BRAY & J.D. CD (1) 100	24
114	66	67	NEED YOUR LOVE C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● BIG BUG FEATURING QUEEN LATIFAH & HEAT V CD (1) 100	25
115	60	57	INVISIBLE MAN C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● 98 DEGREES CD (1) 100	26
116	68	62	GET IT WET C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● TWISTA CD (1) 100	27
117	75	75	L-L-LIES C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● DIANA KING CD (1) 100	28
118	71	66	MINA ROLA C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● MC MONKEY LOC CD (1) 100	29
119	69	76	TAKE IT TO THE STREETS C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● RAMPAGE FEATURING BILL LAWRENCE CD (1) 100	30
120	81	75	PIECE OF MY HEART C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● SHAGGY FEATURING MARSHALL CD (1) 100	31
121	85	82	COAST TO COAST C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● OMEKA CD (1) 100	32
122	84	77	BABY C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● EN Vogue CD (1) 100	33
123	95	93	CANT STOP NO PLAYER C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● DA KIZ CD (1) 100	34
124	94	91	KISS AND TELL C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● BROWNSTONE CD (1) 100	35
125	96	92	IT'S YOURS C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● WU-TANG CLAN CD (1) 100	36
126	88	92	CROOKED GREEN PAPERS C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● KUNFUSION CD (1) 100	37
127	93	74	WORKIN' OUT C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● WILLIAM BECKETT & FRIENDS CD (1) 100	38
128	76	91	BLAZING HOT C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● NICE & SMOOTH CD (1) 100	39
129	98	79	FIX C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH CD (1) 100	40
130	28	96	AIN'T NUTHIN' BUT A JAM TALK C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● GEORGE CLINTON WITH THE D-U-ZZ BAND CD (1) 100	41
131	39	94	ALRIGHT C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● JAMROQUIN CD (1) 100	42
132	82	—	YOU AIN'T HEARD NOTHIN' YET C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● BENITO CD (1) 100	43
133	28	—	TENDERNESS C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● COLOUR CLUB CD (1) 100	44
134	90	31	LOVE IS ALL AROUND C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● ADRIAN EVANS CD (1) 100	45
135	90	32	BOUNCE BABY BOUNCE C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● FRAZE CD (1) 100	46
136	29	82	TEMMINGHON OF SEPT C. MCNEELY & M. HANDEL / T. ZATTONI (RECKA & STAY KAY)	● COMMON FEATURING CHANTAY SAVANNAH CD (1) 100	47

© Records with the greatest display and sales gains this week. Greatest Gains/Sales and Greatest Gains/Display are awarded, respectively, for the largest sales and display increases among singles below the top 20. *Widespread availability. © Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with informal million indicated by a numeral following the symbol. Catalog number for six cassette singles. *Astrak indicates critical number one for a cassette mini-album; regular cassette sales available. © Cassette singles availability. (D) CD single availability. (M) Cassette mini-album availability. (V) Vinyl mini-album availability. (C) CD maxi-album availability. © 1997. Billboard®/BPI Communications and Soundscan.

SIMMONS STEPS INTO SPOTLIGHT

(Continued from page 24)

says Denise Weathersby, senior director at Warner/Chappell Music, who administers Simmons' catalog. "The success is also in the last three to four years when he's had three No. 1 singles, two of which he wrote 100%: Duz Hilla 'In My Bed' and the Monica song 'Why I Love You So Much.'"

Weathersby adds that Simmons' reputation as a hitmaker means that unlike many songwriters, he has the clout to call an A&R executive and request material for an artist, rather than have songs sitting idle, waiting to be placed. "He's very professional and very nice; he doesn't have a lot of songs lying around," she says.

Simmons says that the artist with whom he would have most liked to work is no longer with us: Marvin Gaye. But working with veteran song-writer Mayfield, now a quadriplegic, on his Warner Bros. album "New World Order" was one of his most inspirational experiences.

"He is this wise person who enlightens you so much, and he knows so much, it was just an honor to even be in his presence," says Simmons. "I couldn't believe I was with him... When you think you're having a bad day, you are not having a bad day; if you think you've got it hard, you do not have it hard. That's what Curtis showed me—that it's not just all about music and success. It did a lot for me to be around him, it made me value my life, because his spirit is not broken."

Originally from Indianapolis, Simmons learned drums at age 8. He began gigging in a local band called Jammin' with Edwards, playing dances, parties, and clubs and writing music in the off hours. Then Edwards joined the Deele in Cincinnati, and Simmons remained in Cincinnati. When the Deele signed to Solar and began seeing some success, Simmons got a call from his friend.

"Kenny said, 'Hey, I'm in this group, do you want to come on tour with us and just play?' I couldn't be in the group because the group was already formed, and L.A. was the drummer, but I could be a side musician. So I said, 'Sure, because it was better than what I was doing,'" says Simmons. "So I ended up going to Cincinnati and looking up with them and we did a tour with Luther Vandross and a lot of other people. I was the percussionist, playing keyboards, and sang. We worked a lot. But we were always writing on the road, always pursuing music."

Going on the road got tiresome for the Deele, and watching the early success of Jimmy Jam and Tiers Lewis as producers/presidents inspired the trio. When Solar president Dick Griffey offered them the chance to contribute songs to the Whispers in 1986, Reid and Edwards wrote "Rock Steady," while Simmons and Edwards penned "In The Mood." Reid and Edwards told Simmons he'd better come out to Los Angeles to concentrate on songwriting, so the three held up in a Hollywood apartment, churning out hits. But there was something coming by the apartment to listen to songs: James Ingram, Jarvis White, Paula Abdul, Sheena Easton, says Simmons. "We had a lot of songs on the wall that had all these songs listed for different people, so we did what we called the Juggling Act: We'd move one song from here to here to here. We

manufactured songs, and it was pretty crazy. Those were actually the funnest days. All I can remember doing was writing songs—I didn't have a care in the world. It was all about working up and saying, 'What are we making up today?'

In 1989, Reid and Edwards moved to Atlanta and established LaFace Records, and Simmons worked with them in the studio, contributing to the soundtracks to "Boyz n the Tric" and "The Bodyguard," albums by TLC, Braxton, and Usher; and outside projects for a variety of acts.

"While I was behind the scenes, I was sharing in the success of the songs," says Simmons. "And while L.A. and Face were getting the accolades for being the producers, I was not a producer at that point and didn't care to be a producer. I really just wanted to write songs, and I enjoyed that." But

as the workload got bigger, the producing duo began to push Simmons to handle more production chores.

Though he wasn't anxious to go it alone, Simmons has become more confident about his solo talents and now has a number of pending projects, among them tracks for Xscape, Tanja, CeCe Winans, and Monica. In a way, Simmons sees himself tackling soundtracks, much like Ingrid, though he has no interest in running a record label.

"I'm pretty content with what I have, with my little world," says Simmons, who is raising a son and daughter from his first marriage. "I'm happy being a songwriter. If I tried to have a record company, it would take me away from that, and I don't think I would be good at that day to day. I'd rather be in my workroom with my equipment or in the studio."



Puttin' On The Ritz. Grammy Award-winning blues artist Keb' Mo' was the featured entertainer at La Grande Afiere, the annual gala of Sony Music Entertainment and Toyota Motor Sales U.S.A. The theme of the event was the Harlem Renaissance, and it was held as part of the Congressional Black Caucus Annual Legislative Conference. Shown, from left, are LeBron Taylor, senior VP of Sony Music Entertainment; Keb' Mo'; and Kwesi Mfume, president of the NAACP.



Big Ol Box Of Soul Performances. Sixties soul icons Eric Palmer, drummer, and Bull Parks of Bull & the Madlons performed at the House of Blues (HOB) in Hollywood, Calif., in support of Rhino Records' six-CD, 144-track "Big, Borein & Shout! The Big Ol Box Of '60s Soul" compilation. Sponsored by Rhino, HOB, Borders Books & Music, Honda Motorcycles, and area radio stations, the event was part of a weekend-long promotion for the set that included performances in Chicago, New Orleans, Boston, and Cambridge, Mass. Other performers included Sam Moore of Sam & Dave, the Bay Kays, Clarence Carter, Solomon Burke, Tyrone Davis, Sam McClean, Johnny Taylor, and more. Pictured backstage, from left, are Barry Benson, urban promotion manager for Rhino Records; Quincy Newell, senior product manager, urban catalog development, for Rhino Records; Palmer; Gary Stewart, senior VP of A&R for Rhino Records; producer-producer, David Gorman, co-producer; Jim Neill, senior director of national promotion for Rhino Records; and Parks.

DATA FAIRSON'S R&B SINGLES

STREET HEAT: We know rap is a flavor-of-the-month genre, and if any rapper slips away from finicky fans for a moment, she may as well hang up the microphone. With this issue's chart success, Rakim breaks that mold, as his first solo outing, "The 18th Letter" (Universal), springs 7-1 on Top R&B Albums after falling victim to street-to-street dance violations last issue. The artist, who was once half of Eric B. & Rakim, never scored a No. 1 bow with that act. Rakim's set narrowly edged Jay-Z's sophomore package, "In My Lifetime Vol. 1" (A&M/Def Jam/Mercury), by 1,500 units, forcing Jay-Z to settle for No. 2, although he nabes the personnel-lensed *Face/First* trophy.

The overall SoundScan panel tells a slightly different tale than do R&B core stores, as Jay-Z gets the nod at No. 3 on The Billboard 200 for sales of 138,500 units, while Rakim bows at No. 4 with 136,000 units. Like Rakim's, this marks a best-ever entry for Jay-Z, whose debut set, "Reasonable Doubt," scanned 43,500 and debuted at No. 23 on The Billboard 200 while peaking at No. 3 on Top R&B Albums.

Eric B. & Rakim first charted in August 1987 with "Paid In Full," which peaked at No. 8 on Top R&B Albums. The pair charted three subsequent albums and then split in 1992. To date, only Rakim and EPMD, whose "Back In Business" (Def Jam/Mercury) sits at No. 25 on Top R&B Albums, have been able to take five-year breaks and still have chart success.

BODY BUILDING: As predicted here last issue, LSG's "My Body" (Elektra/ECG) garners enough muscle to take the No. 1 slot on Hot R&B Singles, as both Usher and Smoothin' For The People continue to lose points at a rapid pace. "My Body" racks up an additional 196,000 among core stores and holds the apex on Hot R&B Singles Sales for another week, although radio leads the charge to the top of the overall chart. On the Hot R&B Airplay list, the song picks up another 5.5 million listeners and a 25% audience increase and moves 16-10 with 96 supporters out of our panel of 105 R&B monitored stations. Strong support for the charge include WFXA (55 plays) Augusta, Ga.; KHXN (52 plays) Houston; WJMI (49 plays) Jackson, Miss.; and WFEQ (47 plays) Charlotte, N.C.

REMEMBER ME: I guess it's a sign of the times that in some places that all eyes are on the battle for No. 1 between Rakim and Jay-Z, Bobby Brown's "Forever" quietly lands the Hot Shot Debut at No. 15 on the Top R&B Albums list while securing a No. 61 entry on The Billboard 200 (19,500 units). Brown's last outing, "Boyz n the Tric," scanned 107,000 units in its first week at retail, landing a No. 2 debut on the big chart in September 1992. "Feelin' Inside," the first radio track from "Forever," peaked at No. 42 on Hot R&B Airplay and now sits at No. 67 with 70 Broadcast Data Systems R&B supporters.

P-FUNK: As Master P's dominance of urban America continues, it's only natural that newly acquired fans search for a taste of his earlier material. To quench the P thirst, no Limit has released "The Ghetto's Trying To Kill Me," the rapper's first commercial recording, which bows at No. 1 on Top Pop Catalog Albums with sales of 62,500 units. Because the album was originally released in 1992, the set falls within Billboard's catalog criteria.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK LAST WEEK WEEKS ON CHART	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)	THIS WEEK LAST WEEK WEEKS ON CHART	TITLE (ARTIST LABEL/DISTRIBUTING LABEL)
1 7	WAT A WHOLE LUTHER VANDROSS (J&R)	14 22	WHATEVER I WANT KATY MCNULTY (J&R)
2 8	TEAR ON CLIP UP '92 TIMBER & MONIE LOVE (J&R)	15 18	UM BAR KATY MCNULTY (J&R)
3 1	MADAME BUTTERFLY KATY MCNULTY (J&R)	16 5	GO AMAZING KATY MCNULTY (J&R)
4 3	ON THE UMBRELLA KATY MCNULTY (J&R)	17 13	LET ME HOLD A CHA KATY MCNULTY (J&R)
5 2	WHAT U GOTTA SAY KATY MCNULTY (J&R)	18 11	PUT THE MONKEY IN IT KATY MCNULTY (J&R)
6 1	I'M THINKIN' KATY MCNULTY (J&R)	19 1	DO NOT KATY MCNULTY (J&R)
7 6	HOLD UP KATY MCNULTY (J&R)	20 14	PUT IT IN, GOT TO GET IT UP KATY MCNULTY (J&R)
8 12	PARTY CHILL KATY MCNULTY (J&R)	21 26	SUPERNATURAL KATY MCNULTY (J&R)
9 7	BE MY PRIVATE DANCER KATY MCNULTY (J&R)	22 10	HOODLUM KATY MCNULTY (J&R)
10 11	IT'S RAINING ME, THE QUEEN KATY MCNULTY (J&R)	23 25	UNIVERSAL MAGNETIC KATY MCNULTY (J&R)
11 8	IT'S ABOUT TIME KATY MCNULTY (J&R)	24 8	HANDLE YOUR BUSINESS KATY MCNULTY (J&R)
12 5	A SHINE LIKE YOURS KATY MCNULTY (J&R)	25 20	HANDLE YOUR BUSINESS KATY MCNULTY (J&R)
13 7	PARTY PEOPLE KATY MCNULTY (J&R)		

Bubbling Under chart lists the top 25 singles under No. 100 which have not yet charted.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

				TITLE (LABEL & NUMBER/DO/THIRD LABEL)	ARTIST
				NO. 1	MAISE (#4000) (#1)
1	1	1	4	FEEL SO GOOD (FROM "MUSIC TASKS")	MOON YOU TIT JOIN YOU
2	2	19	3		NAUGHTY BY NATURE
3	5	2	12	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOCKER
4	4	3	19	UP JUMPS DA BOOGIE	MAGGO AND TIMBALAND
5	3	4	6	IF I COULD TEACH THE WORLD	BIG THUGS-N-HARMONY
				GREATEST GAINER	BIG PUNISHER
5	7	11	4	I'M NOT A PLAYER	BACKYARD BOOGIE
7	6	5	14		BLACK 1000
8	9	7	21	MY THING (FROM "MUSIC TASKS")	MC KEVIN CARRIE (LIT BY) WITH LILLO & AINTE
9	10	10	6	MAN BEHIND THE MUSIC	QUEEN PINK FEAT. TEDDY RILEY
10	8	6	19	ARMIES (FROM "MUSIC TASKS")	RETAGUE CAMP ALL STARS FEAT. PATTI DORRIS OF MONSIEUR
11	12	8	7	MY MONKEY PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & JASON
12	NEW	1	1	SHOWDOWN	E-S-KI FEATURING MONTAL JORDAN
13	14	12	14	FLU BE MIGHTY (FROM "MUSIC TASKS")	PUFF DADDY & FAITH EVANS (FEAT. LILLO)
14	15	20	10	COOL BOOKS	THE BEATNUTS
15	11	9	4	CLOSER	CAPONE - N-NOREGA
16	16	14	5	THE BREAKS	NADANUF FEATURING KURTIS BLOOM
17	17	15	5	GET IT WET	TWISTA
18	18	18	3	WHAT I NEED	CRAG MACK
19	23	17	7	IMMA ROCK (FROM "MUSIC TASKS")	MIR. MONEY LOC
20	26	25	4	COAST TO COAST	OMEGA
21	20	13	11	ME AND MY CRAZY WORLD	LOST BOYZ
22	25	14	1	CROOKED GREEN PAPERS	KINFUSION
23	21	11	2	BLAZING HOT	NICE & SMOOTH
24	30	1	20	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY COOL & J
25	28	23	4	PHENOMENON	LIL L COOL J
26	27	24	3	WHAT U GOTTA SAY	ROONEY O
27	24	2	2	BOUNCE BAY BOUNCE	FRAZE
28	43	41	24	LOOK AND FEEL (FROM "MUSIC TASKS")	SOME THUGS-N-HARMONY
29	40	32	16	DOWN FOR YOURS	MADDESTY KLICK FEAT. ROGER TROUTMAN
30	NEW	1	1	PAPI CHULO	FUNKMOBOSTO FEAT. DAVE DELINGER AND COBRA REE
31	19	16	12	REMINING ME (OF SEF)	COMMON FATE CHANTAY SANCHEZ
32	37	39	6	SUNSHINE	JAY V FEAT. BARYFARE AND FOXY BROWN
33	38	29	11	NOB OF CREAM (FROM "MUSIC TASKS")	SHAMBLE (FROM "MUSIC TASKS")
34	NEW	1	1	MAKAME BUTTAFLY	YOUNG MC
35	33	34	7	IT'S YOURZ	WU-TANG CLAN
36	49	37	21	C U WHEN U GET THERE (FROM "MUSIC TASKS")	COLOU FEAT. THE TRIV
37	32	30	10	SOMEBODY ELSE	HURRICANE G
38	44	38	13	BE THE REALIST	TRAPP, TUPAC & NOTORIOUS B.I.G.
39	35	33	3	IT'S ABOUT THE	L.A. NASH FEATURING JEWELL
40	42	46	6	CAN'T STOP	LILLO
41	34	27	9	GET UP	NK
42	45	43	13	I GOT OUT FEELIN'	QU KOOL
43	RE-ENTRY	6	1	MY PRIVATE DANCER	THE 2 LIVE CREW
44	39	64	7	THE JOINT	EPIMO
45	29	26	8	BUMP-N IN YOUR TRUNK	MAD DOG CLIQUE
46	RE-ENTRY	7	1	WHO U TIT	LIL LON AND THE EAST SIDE BOYZ
47	46	42	7	PARTY PEOPLE	GP WU
48	45	40	23	FIDUCIOUS (FROM "MUSIC TASKS")	MC KEVIN CARRIE (LIT BY) WITH LILLO & AINTE
49	45	40	24	SMILE	SCARFACE FEATURING 2PAC & JOHNNY P
50	RE-ENTRY	39	1	DA DIP	FRANKNASTIN

COMMENTARY

(Continued from page 6)

entire "avalanche of crud"—as film critic David Denby describes the inescapable crush of violent, perverse, and puerile media messages inundating today's marketplace—and its connection to America's deepening moral crisis. This is about the whirlwind we've created from allowing the permissive, anything-goes mentality that permeates the media culture to define our values.

I've come to the conclusion that the collective media culture is not just offending our basic sense of decency, it is seriously affecting our attitudes and behavior and through its awesome reach is worsening some of our most pressing problems. I would go a step further and say that the media culture, by helping to define our values down, is undermining our ability to fix much of what ails our society.

Whose values are we talking about? It is a question that usually follows any complaint about a TV program being morally offensive or a bill promoting a moral goal. We are talking about basic values that do not belong to one generation, one religion, or one political party. They are every American's birthright. We as a nation may have often failed to live up to them, but that never stopped us from accepting their universality or aspiring toward them.

But over the last few decades, our common commitment to these values has gradually eroded to the point where we cannot even agree that it is wrong to kill a person for reasons of race from which teaches kids to resolve disputes by putting a bullet through the temple of their antagonist. It was the horror of this kind of music that inspired me to write *My Country* and to come together. We appealed to the corporate sponsors of gangsta rap to recognize that their products were helping to cheapen the value of human life and that they were contributing to the erosion of First Amendment rights. We made the same plea to executives at Sony Music, which is responsible for distributing a record by a metal band named *Slayer* that glorifies violence in grisly detail the rape of a woman with a knife, and Sony executives hid behind the fig leaf of creative freedom and joined with most of the rest of the country to attack us for censoring them.

Welcome to the values vacuum, what might be described as that amorphous area where moral certainty fears to tread, where traditional ideas of right and wrong have gradually been worn away.

This would all be troubling in its own right, but it is all the more threatening when we consider what is filling the values vacuum today: the TV producers, the movie moguls, the gangsta rappers, and a host of other players within the electronic media-cultural complex. These trendsetters exert an extremely powerful hold on our culture and our children in particular, and they often act as if they have had little or no sense of responsibility for the harmful values they are purveying.

For example, a spokesman for Sega Genesis, which marketed the video game "Primal Rage," said when asked about a scene that shows the winning combatant lift his leg to urinate on his dead opponent, "We are entertainment providers. It is our policy not to limit the product or censor the product."

Judging from what is getting mass-marketed today, Sega's policy is unfortunately a common one. Take daytime TV shows: Sex acts that I didn't even know existed while growing up are now being openly discussed on programs with millions of young children watching. Or the world of gangsta rap: PolyGram felt no compunction about putting its money behind a song titled "Slam-A-Ho."

These products and others like them are sending the worst kind of messages to our children.

Of course, I am not suggesting that the media is singlehandedly responsible for gun violence or teenage pregnancy or even the widening of the values vacuum. But the media is helping to make a bad situation worse, and the collective force of the messages it communicates is helping to coarsen our

public life and lower our standards.

Now that silver lining I alluded to. The good news is that the "Revolt of the Revolted," as Bennett and I have called our fight, may have had some positive influence in prodding better corporate citizenship and producing more uplifting and pro-social entertainment.

But this is only the beginning. We as individuals and communities must continue to put pressure on the media giants to accept that they have certain responsibilities as members of a broader community and to recognize that they have the power to raise us up, as well as to drag us down. In the meantime, parents must exercise more responsibility over what our children are watching, listening to, and doing.

*Adapted from a speech delivered at
Notre Dame University*



WE'VE OPENED UP SHOP

This is how RUFF RYDERS roll.
we got it locked!!!

DMX and the LOX

as well as the newest hottest producers

DAME-GREASE PENT-P.K. SWISS

VACANT LOT PRODUCTIONS

GET AT ME DOC!!!

Contact us at: Tel. 914-964-1366 Fax. 914-964-1368



DID YOU KNOW...

**WHEN RECORD COMPANIES HAVE POSITIONS
TO FILL – THEIR #1 CHOICE IS ALWAYS
BILLBOARDS CLASSIFIED SECTION –
WE GET QUICK RESULTS!!**

CALL
1-800-223-7524
FAX: 212-536-5055

○ Records with the greatest sales gain this week. ♦ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

WILL SMITH

A full-length photograph of Will Smith against a bright blue sky. He is wearing a white long-sleeved shirt and dark blue jeans. He is in a dynamic pose, with his right arm raised high, pointing his index finger towards the top of the frame. His left arm is bent, and his torso is slightly twisted. A bright light source behind him creates a strong silhouette effect and a lens flare.

BIG WILLIE STYLE

THE FIRST SOLO ALBUM FROM GRAMMY® AWARD WINNER, WILL SMITH

IN STORES TUESDAY, NOVEMBER 25.

COLUMBIA
<http://www.sony.com>

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1997 Sony Music Entertainment Inc.

HANDPOINT
NYC
SONY MUSIC ENTERTAINMENT INC.



RAP

THE BILLBOARD SPOTLIGHT

RAP

WHAT'S UP: The state of The Nation

'97 has been about cliques, blow-ups and Benjamins. Will the same forces shape '98?

BY HAVELOCK NELSON

On Jan. 1, 1998, Grandmaster Flash, one of the three pillars on which hip-hop culture rests, turns 40.

Before we look ahead, let's reflect on how things developed over the past year in the genre Flash helped pioneer.

1997 seemed to be the moment of the clique, with acts hooking up left and right all over. Among them: Nas, Nature, Foxy Brown and AZ formed the Firm All Stars; Lil' Kim made a record, "Ladies' Night," with Angie Martinez; Left Eye, Da Brat and Missy "Misdemeanor" Elliott; and the No Limit, Bad Boy and Refugee Camp All Stars musical families of artists all connected, collaborated and traded lines with each other. Putting artists together seemed to be a way for labels to piggyback emerging acts on top of established ones, to assist the game of getting over in an ever-competitive marketplace where many new acts die way too quickly after they are born.

With a resolutely independent philosophy and mind-set, the New Orleans mogul Master P and his Priority-distributed No Limit label have emerged as a market force to be reckoned with.

"Puffy" Combs' influence runs deep, and whether one is speaking about track construction or record promotion, his name is on the lips of just about anyone connected to the hip-hop business.



Continued on page 35

JIVE Rap: Pratter Than Ever!



Coming soon:
New releases by

A Tribe Called Quest, Celly Cel, Jane Bond, Kasino,
Keith Murray, KRS-ONE, Mic Vandalz, Mystikal, Spice 1,
2Pac, Too \$hort, UGK and introducing Short Records



SHORTRECORDS
IN PLATINUM WE TRUST



BREAKIN' ARTISTS



SETTIN' IT
STRAIGHT
IN '98



RAP



Chicago's Common, with moon, drew raves but, without deep promotional pockets, found competition tough.

WHAT'S UP

Continued from page 32

As Monica Lynch, president of Tommy Boy Records, points out, "It's very unhealthy for the business when, in order to get success, you have to have those associations or people don't check for you because you aren't down with the right person."

The year's biggest musical and marketing stories concerned No Limit's Master P and Bad Boy's Sean "Puffy" Combs. With a resolutely independent philosophy and mind-set, the New Orleans mogul P. and his Priority-distributed No Limit label emerged as a market force to be reckoned with. He's steadily developed his base since 1995, when he dropped "The Ghetto's Tryin' To Kill Me," his fourth album, "Ghetto D," sold close to 1 million units, and his straight-to-video movie, "I'm Bout It," was also a certified smash. Other acts on P's label, such as Mia X and Silk The Shocker, also gained Billboard buoyancy.

PUFF BLOWS UP

But without question, this was the year Puffy blew up larger than ever, bigger than anyone else. He was "The New King Of Hip-Hop," as *Rolling Stone* magazine proclaimed. His development had been years in the making, and with a slew of production and remix credits for such best-selling artists as Notorious B.I.G., Busta Rhymes, The Lox, Mase, Mic Geronimo, Mariah Carey, Faith Evans, 112 and himself, the Bad Boy artist and CEO, along with his

Putting artists together seemed to be a way for labels to piggy-back emerging acts on top of established ones, to assist the game of getting over in an ever-competitive marketplace where many new acts die way too quickly after they are born.

Hitmen production squad (which boasts names like Nasheim Myrick, Deric "D-Do" Angelette, Stevie J. and Ron "Amen-Ra" Lawrence), was behind many of the biggest hip-hop hits of 1997. Combs' influence ran deep, and whether one is speaking about track construction or record promotion, his name was on the lips of just about anyone connected to the hip-hop business.

Much of Puffy's creativity was strongly linked to the late-'70s/early-'80s rhythm machine. His studio style thoroughly interpolated, sampled and looped the bouncy, back-in-the-day works of such artists as David Bowie, Diana Ross,

Kool & The Gang and Nick Ashford & Valerie Simpson.

"History repeats itself," says director Brett Ratner, who was present when Diana Ross' "I'm Comin' Out" and David Bowie's "Let's Dance" was being tracked and mixed by Chic. "Just like [Chic's] Nile Rodgers was hot in the '80s, Puffy is hot in the '90s. The sad thing is that in the year 2000, when the hot producer from that era samples Puffy, it's not gonna truly be Puffy's music he's sampling."

SLAMMIN' THE FOCUS

Puffy gets praised for his "incredible work ethic" and "sharp marketing savvy," but his particular brand of creativity, which has affected and altered both the image and style of all things hip-hop, gets slammed. He's often knocked for making rap such a narrowly focused thing. "His success is certainly warranted," notes hip-hop activist and media assassin Harry Allen. "But his success has come at a cost to the kind of diversity you can get when it comes to hip-hop."

"Hip-hop has always worked best when there was a multiplicity. It never worked well when there was one style or artist dominating. Whether you're talking about the reign of Hammer or Run-DMC, stagnation always crept in when one style or artist ruled."

"Hip-hop has become pop music because of Puffy and his influence," adds Faith Newman, VP of A&R at Jive Records. "It has kind of taken away every last bit of

Continued on page 42



THE SOUNDTRACK

FEATURING NEW TRACKS BY

ONYX + WU-TANG CLAN

AMARI

MACK 10, BIG MIKE
+ D.J. U-NEEK (featuring EWF)

DAVE HOLLISTER featuring
REDMAN & ERICK SERMON
SECTION 8

ERIC BENET + THE ROOTS

NOREAGA featuring NAS + NATURE
BLACK CAESAR

MIA X featuring FIEND + MAC
RUFUS BLAQ
SOMETHING FOR THE PEOPLE

EASTSIDERS featuring
SNOOP DOGGY DOGG

MORE BLAZIN' STYLES THAN
INTERSTATES GOT MILES!!



SETTIN' IT STRAIGHT IN '98

RAP

What's Due: A Rap Release guide

Compiled by Shawnee Smith. All information accurate as of press time

ATLANTIC RECORDS, including BIG BEAT/BLACKGROUND/ CREATOR'S WAY

Timbaland & Magoo, "Welcome To Our World"
(Blackground Entertainment) (November)
69 Boyz, title TBD (Big Beat) (January)
Fat Joe, "Don Cartagena" (March)
LA The Dark Man, TBD (Big Beat) (early '98)

ATTITUDE RECORDS

DJ Trans, TBD, (November)
Squirrel, "Da'izm," (November)

BAD BOY/ARISTA RECORDS

Notorious B.I.G., TBD (spring)
The Lox, TBD (November)
Mase, "Harlem World" (November)

COLUMBIA/RUFFHOUSE RECORDS

Will Smith, "Big Willie Style" (November)
Jena Si Qua, "Jena Si Qua" (January)
Lauren Hill, TBD (spring)
John Forte, TBD (February/March)

DEATH ROW RECORDS

Daz Dillinger, "Revenge, Retaliation And Get Back"
(December/January)
Operation From The Bottom (OFTB), "Operation
From The Bottom" (December/January)
The Outlawz, "Retribution" (February/March)

DEF JAM/ROCK-A-FELLA RECORDS

Jay Z, "In My Lifetime" (Roc-A-Fella) (November)
Redman, TBD (December)
Method Man, "T2: Judgment Day" (December)

ELEKTRA RECORDS

Snow, "Snow's Greatest Hits" (November)

EPIC/RZA/RUTHLESS RECORDS

MC Eht, "Last Man Standing" (Epic) (November)
NX (Nation Unknown), "NX, (Nation Unknown)"
(Ruthless/Epic) (November)
Cappadonna, TBD (RZA/Epic) (early '98)
Ghostface Killaz, TBD (RZA/Epic) (March)
MC Ren, TBD (Ruthless/Epic) (early '98)

FULLY LOADED RECORDS

Ghetto Mafia, "Straight From The DEC,"
(November)
Lord Of Healers, "Lord Of Healers," (December)
One 5 Sex, "One 5 Sex," (December)
Big Reg, "Big Reg," (December)

H.O.L.A.

Various Artists, "The Difference" rap compilation
(early '98)

INTERSCOPE RECORDS

Queen Pen, "My Melody" (Little Man Records)
(November)
Witch Doctor, "A.S.W.A.T. Healing Ritual" (February)

ISLAND BLACK MUSIC/LUKE RECORDS

Luke, "Changing The Game" (November)

Continued on page 38



From the top: Ghetto
Mafia, DJ Trans,
Dead Prez



WE'RE ON FIRE!



www.relativityrecords.com



H-Town

- The best selling independently distributed R&B group of the 90's
- Their new single, "They Like It Slow" is a smash. Greatest gainer on Hot 100 Chart and #14 on R&B Singles Chart.
- Debut Relativity album, "Ladies Edition", in stores now.



E-A-Ski

- One of rap's hottest artist/producers in the game. E-A-Ski produced tracks for Ice Cube, Master P, TLC & SWV.
- New single, "Showdown", featuring Nasir Jordan blowing up on radio stations everywhere, the video is already #3 at The Box and getting heavy rotation on BET and V-MTV Raps.
- Album "Earthquake" in stores January 2000.



Common

- Incredible press and street buzz propelling album, "One Day It'll All Make Sense", close to 200,000 units.
- New video "Retrospect For Life" directed by and featuring Lauryn Hill is incredible. It is sure to take this album to gold.



Three 6 Mafia

- Debut Relativity release, the end part 2, shipping 150,000 units 11/4
- Biggest act from Memphis since Eric, Their last album Soundscanmed 15,000 units in November alone.
- First single and video, "Rear Da Club Up 97" blowing up in the south and midwest.



Mo Thugs Records

- First album Soundscanmed platinum.
- New albums from Iti Yu and Poetic Hustle's doing great.
- Coming to '96, "Mo Thug Family Reunion" and new solo albums by Bizzy Bone and Krizzia Bone.

RAP

WHAT'S DUE

Continued from page 36

Various Artists, "Fat Ones Of Hip Hop Vol. 2" (November)

JIVE RECORDS

Spice 1, "The Black Bossalini (AKA Dr. Bomb From Da Bay)" (November)
Mystikal, "Unpredictable" (November)
Celly Cel, TBD (early '98)

LOUD RECORDS

Dead Prez (LC), TBD (March)
Big Punisher, TBD (January)
LV, TBD, (PMF) (spring '98)

MCA/MTUNE MUSIC GROUP

GP Wu, "Don't Go Against The Grain" (January)
Cosmic Slop Shop, "Da Family" (January)
Chilli, TBD (February)
Lil' O, TBD (early '98)
New Child, TBD (early '98)
Non-Chalant, TBD (early '98)

MERCURY

Diamond D, "Hatred, Passions & Infidelity" (November)
Paula Perry, TBD (early '98)

NOO TRYBE/VIRGIN RECORDS

AZ, "Pieces Of A Man," (Noo Trybe) (early '98)
Rappin' 4-Tay, "4 Tha Hard Way," (Noo Trybe) (November)
Luniz, "Luntik Muzik," (Noo Trybe) (November)
5th Ward Boyz, TKA (Noo Trybe) (November)
Gang Starr, "Moment Of Truth" (Noo Trybe) (February)

PENALTY RECORDS

DFC, "The Whole World's Rotten" (November)
CelliBlock, "Face Off" (February)

PR RECORDS

Neighborhood Clicc, "It's Your Own Life" (November)
LAD, "I Wanna Be Your Man," (December)

PRIORITY RECORDS

Various Artists, "In Tha Beginning," (November)
AllFrumThal, "AllFrumThal," ('98)
Ice Cube, "War & Peace" ('98)
Cocoa Brovaz, TBD ('98)

RED ANT/JIREH RECORDS

Salt & Pepa, "Brand New" (Red Ant) (November)
Spinderella, "Spinderella's Ball" (February)
Sons Of Man, "Sons Of Man" (early '98)
Millitia, TBD (January)

RELATIVITY RECORDS

Three C Mafia, "Chapter II, World Domination" (November)
E-A-Ski, "Earthquake" (January)
Graveyard Shift, "Still Waters" (Mo'thugs/Relativity) (January)
DJ Honda, TBD (January)
Poetic Hustle's, "Trials & Tribulations" (Mo'thugs/Relativity) (December)

UNIVERSAL RECORDS

Rakim, "The 13th Letter/Book Of Life" (Universal) (November)

ENTERTAINMENT RECORDS (formerly Undeas Records)

Cameron, TBD (spring '98)

WARNER BROS. RECORDS

Nadanuff, "Worldwide" (November)
Raw Breed, "Blood Sweat & Tears" (early '98) ■



Top down:
Ice Cube,
Poetic Hustle's,
AZ



SO SO DEF

Who wrote & produced the PLATINUM plus smash "You Make Me Wanna," which has been No.# 1 on the R&B charts for 10 weeks?

J.D.

Who has brought you some of the biggest #1 records in music history? ("Jump," "Always Be My Baby," "Just Kickin' It," "Funkdafied," "You Make Me Wanna,")

J.D.

Whose label and production has released nothing but GOLD and PLATINUM acts? (Da Brat, Xscape, Kris Kross and So So Def Bass All-Stars Vol. I & II)

J.D.

Who brought you the chart topping, PLATINUM plus remixes by Dru Hill, "Sleeping In My Bed," Mariah Carey, "Honey," Mary J. Blige, "Everything"?

J.D.

Who will be bringing you brand new releases in 1998 from Xscape, Da Brat and Jagged Edge?

So So Def

WHO WILL HAVE ONE OF THE MOST ANTICIPATED RAP ALBUMS IN MUSIC HISTORY?

STAY TUNED!!!

GLOBAL HARD CORE WORD FROM THE WORLD

TOKYO

Japanese rap has matured to the point where the phrase "veteran Japanese rap act" no longer sounds weird. One group to whom that label applies is S'cha Dara Parr, a talented trio that has been active here since the late '80s. The group's longevity just might be explained by the fact that two of its members—rapper Ani and DJ Shimo—are brothers.

Tokyo Ska Paradise Orchestra and acoustic guitar duo Gontiti. Yuri, SDP has had its music used in a TV commercial "tie-up," and likewise has become part of the Japanese pop-music mainstream. But SDP's music is definitely not as lightweight as East End X Yuri, straddling the boundary between hardcore rap and "rap lite" with



Kawasaki's talented S'cha Dara Parr

They hail from Kawasaki, a city immediately south of Tokyo known for its gritty industrial atmosphere. SDP's other member, rapper Bose, is a native of Okayama prefecture in western Japan. Their first break came in March 1989 at the Second DJ Underground Contest at Tokyo club Inkstick Shibaura Factory, and in November of that year SDP was the opening act on De La Soul's Japanese tour. They made their recording debut in May 1990 with an album ("S'cha Dara Dai Sakusen" or "S'cha Dara's Big Strategy"), which they jointly produced with seminal Japanese hip-hop figure Takagi Kan on the influential Major Force indie label. The following July saw their major-label debut on Epic/Sony with an album whose title sums up their quirky approach to rap: "S'cha Dara Rangin'—Shitsumon: Are wa Nan Da," or "S'cha Dara Language—Question: What's That?" They currently record for Toi Shiba-EMI. Since then, SDP has been one of the more consistent Japanese rap groups, releasing a steady stream of albums and singles, often in collaboration with leading Japanese mainstream pop acts such as vocalist Kenji Ozawa,

considerable skill.

—STEVE MCCLURE

MUNICH

The female trio Tic Tac Toe—Jazzy, Ricky and Lee—released its provocatively titled debut single "Ich find' Dich Scheisse" ("I Think You're Shit") in 1995 on BMG Ariola Hamburg and went on to achieve platinum status with more than 500,000 copies of the track sold. However, that was only the beginning. Since then, the trio has been accumulating gold and platinum discs in Germany left and right. A follow-up single, "Leck Mich am A.B.Zeh" ("Kiss My Ass"), peaked at No. 21 on the German singles chart, followed by "Verpiss Dich" ("Piss Off"), which hit No. 1 and also achieved platinum status. The hits kept on coming with the moving anti-drugs ballad "Warum" ("Why"), which also sold platinum. The group speaks the language of teenagers of the '90s, say its supporters, and radio stations have responded to the demand for their music, airing songs which previously would have been censored, due to provocative lyrics. Says producer T. Börger, "We con-

Continued on page 44

in the U.K., The genre works hard at stayin' alive

BY KWAKU

LONDON—Scan through the British rap bandwidth, and what you'll discover is the dogged determination of several small, mostly shoestring labels keeping hope alive with releases selling a few thousand copies apiece.

Surprisingly, at a time when American rap has been crossing over into the mainstream with unprecedented regularity—including chart-toppers by LL Cool J, Puft Daddy and Will Smith—of the U.K.'s largest record companies have significant rap rosters. And of those that have, many are developing artists, while several major contenders—like Island's Tricky, Virgin's Brotherhood and Universal's Definition Of Sounds—don't have any new releases planned until early '98.

"The record companies aren't looking for British rap," declares Merritt Crawford, a club and radio promoter.

"I'm still looking, but there's nothing worth signing," replies Matthew Ross, head of Sony's black-music division. "We need

he might sign one or two, or release the results on a compilation next year.

MERCURY AND GOLDIE

It would seem one way forward for British rap is through blending styles. The album "New Forms" by Roni Size and Reprezent, on the Talkin' Loud label, won this year's



prestigious Mercury Music Prize in the U.K. The album mixes rap over drum 'n' bass rhythms, such as on the Balamudra-rapped title track.

On another notable new release, KRS-One rides the drum 'n' bass groove on Goldie's new single "Digital," released in October. However, Goldie's sophomore album, "Saturnz Return," has been set back to next January by London Records.

Recent U.K. albums adding rap to the mix include David Holmes' eclectic jazz/hip-hop fusion "Broadway & 52nd" (Blue Note), which yielded the top 40 hit single, "Come On Everybody (Get Down)." Those taking a decidedly commercial route in Britain with late-

fall singles releases have included Mammee, consisting of Black Grape rappers Kermil and Carl. Their EastWest track, "Patches (Of Man)," transforms Clarence Carter's 1970 U.K. hit into a '90s U.K.

inner-city-strife rap jam.

Sprinkler, consisting of chanteuse Chardiel, and rapper Lucas, released the pop-R&B-flavored "Tinted Eyes" on Fourth & Broadway/Island. It was preceded by WEA's early-September release of Lucas' three-year-old hit, "Lucas With The Lid Off." Sprinkler's second single, "Don't Wanna Work," is set for release sometime between November and January.

CELTIC CROSSES

Afro/Asian crier Kaleef on Unity/Zomba is set for bigger things with its remake of Hi-Five's "I Like The Way (The Kissing Game)."

It has the potential to cross over and do well, because it's radio-friendly," says Zomba U.K. sales manager Hains Griffiths of the single, which had early support from BBC Radio 1, the "Chart Show" television program, and pop magazines *Smash Hits* and *Top Of The Pops*. Kaleef's sophomore album, "53rd State Of Mind," released Oct. 20, has "pooey and credible rap tunes," adds Griffiths. It includes "Sands Of Time," a pre-Christmas single, that deals with bereavement, and samples the Celtic act Clannad.



Vertigo/Mercury is working with Bully Rag, a rock-based act that infuses rap, whose single "Framic" was released in October.

STREET REMIXES

Rap act Structure Rize, now signed to Universal, and the R&B/hip-hop combo Desert Eagle Discs (DED), on Boilerhouse/Arista, have both been busy remixing American rap and R&B records. The former will release material aimed solely at the streets by the end of the year, followed by its official debut release early next year. DED set up its Arista debut with its

Continued on page 50

A black and white photograph of a man in a fedora-style hat, sunglasses, a striped polo shirt, and jeans, captured in a dynamic dance pose. He is standing in front of a large, textured stone wall. The overall aesthetic is urban and hip-hop.

RUFF HOUSE RECORDS

armand van helden's sampleslaya • cypress hill • john forte • fugees
lauryn hill • king britt presents sylk 130 • pace won • pras
the psycho realm • ski • sporty thievs • wyclef jean

OVUM RECORDINGS • REFUGEE CAMP ENTERTAINMENT • ROC-A-BLOK RECORDS

Distributed by COLUMBIA Sony Music Entertainment

RuffHouse Records / 129 Fayette Street / Conshohocken PA 19428 / tel 610.940.9533 / fax 610.940.6667

www.ruffhouserecords.com

RAP

WHAT'S UP

Continued from page 35

griit and grime it has ever had."

But Puffy himself can't (and shouldn't) be blamed for all the pre-millennium tension hip-hop fans are feeling at the moment. After all, he's the one mogul who discovered East Coast hero Notorious B.I.G. and co-produced his classic first album, "Ready To Die," as *Vibe* writer-at-large Michael A. Gonzales points out; he has also worked with bluesy soul stars like Faith Evans and Usher.

The stressful condition stems

from the fact that we are living in an age that actively seeks to commodify rap and hip-hop culture, and once one sound becomes successful, artists everywhere pick up on it and go running—all the way to the bank. It's like Bad Boy group The Lox says in its two-year-old underground hit "The Benjamins" (which finally bubbled over a few months ago, after the Fugees interpreted it at the 1997 MTV Video Music Awards), "It's all about the Benjamins, baby!"

Because of this fact, a larger-than-ever gulf developed between mainstream rap hits and under-



Puffy Labeled's Singleton



Erika's Rhone

ground jams in 1997. "Either records are mega-mega-successful or they don't do shit," notes Tommy Boy's Lynch. "The middle ground is now steadily being extracted in rap."

other on the effects and the trick lenses," adds Ratner.

In the cultural realm, the death of Bad Boy artist Notorious B.I.G. was the biggest development, and, according to observers, it somehow forced a change in the audience's mind-set. Ernie Singleton, president of Fully Loaded Records, says, "It's very difficult not to rethink or refocus when we see our geniuses suddenly taken from us."

INTO THE FUTURE

These days, folks are once again turning the spotlight back on having fun. Even Puff Daddy's tribute record to B.I.G., "I'll Be Missing You," was bouncy and danceable.

But for hip-hop to make more creative strides, it requires brave executives sponsoring innovators. That's what Elektra Entertainment CEO Sylvia Rhone did when she signed Missy Elliott, who, with Timbaland, did more to advance hip-hop creativity than anyone in the last year. The duo wrote and produced for Aaliyah, SWV, Ginuine and others. Their "giddy-up" sound combined elements of U.K. jungle, Miami bass and old-school soul.

Another innovative artist was Wyclef Jean of the Fugees, whose *Rhythm Nation* Columbia release continues, "The Carnival" judiciously blended

PENALTY NEWS

Special Bulletin...Special Bulletin...Special Bulletin...

1997...Award-Winning Broadcasts...

1998...Up To The Minute Reports...

PENALTY RECORDINGS

www.penaltyrecords.com

Music featured on this broadcast includes: Tommy Boy's "Murder in the Streets" (The Black Moon Sound) (Penalty 101)



Judicious Wender: Fugee Wyclef Jean

Missy Elliott, with Timbaland, did more to advance hip-hop creativity than anyone in the last year. The duo wrote and produced for Aaliyah, SWV, Ginuine and others. Their "giddy-up" sound combined elements of U.K. jungle, Miami bass and old-school soul.

\$400,000 or \$500,000 video."

Ratner, who directed the \$1 million clip for "Triumph," the lead single from Wu-Tang Clan's landmark two-disc sophomore set, "Wu-Tang Forever," offers, "The thing that is evident is that music videos are going the same way as Hollywood movies. Just as films are getting out of hand, driven by visual effects, videos are too. Like 'Twister,' there's no feeling anymore. It's all about the effect."

Like the music, artists seem to be following an I-want-one-of-those-too way of thinking, and after Busta Rhymes first used a fish-eye lens in his "Wooh Hah (Got You All In Check)" clip, a lot of other folks also had to have it. "Everyone's trying to top each

Haitian creole, Spanish, soul, disco, blues, hip-hop and classical music.

Looking ahead, Lynch sees the growing number of respected hard-edged rap artists collaborating with successful alternative musicians as an emerging trend following the tour involving Wu-Tang Clan and Rage Against The Machine. She points to the pairing of Kool Keith and Prodigy, and upcoming projects by KRS-ONE and the Prodigy, Redman and Roni Size; and the fact that Dave Grohl of the Foo Fighters is recording live drums for a remix of "The Benjamins."

"The parameters will, hopefully, expand," she says, "because right now things are depressingly fragmented." ■



Presenting the single best way
to attract new cume to your Urban radio station:

“Willie D’s Reality Check”

Willie D, platinum recording artist and **#1-rated** radio talk show host in his top-10 market*, can increase your station’s cume and give you a **community-focused** image. “Reality Check” is the hottest talk show available for Urban stations today. Willie’s “let’s be real” attitude breaks out in each show, tackling **head-on** the issues that face the community—you will be **proud** to air this program on your station.

Willie’s success as an international recording artist has positioned him to have a **major influence** on what people today listen to and think. His popularity cuts through age, gender, and racial lines. His dynamic on-air **chemistry** has created a successful show that is now available nationally on a barter basis, airing 9 to 11 p.m. Eastern Monday-Friday (or may be aired Sunday through Thursday, allowing for music-intensive Friday and Saturday nights).

**Call Radio Shows NOW at 1-800-988-4341 for a demo of
“Willie D’s Reality Check” — before your competitor does.**

David Webb, Producer

*Source: Arbitron Spring 1997 Ratings Book, Houston Metro, M-F 7p-mid, Adults 18-49 and 25-54

Old School

RAP VOLUMES 1, 2 & 3

Get it

while

it's

hot.

Mixed by Grandmaster Flash



LIGHTER SHADE OF BROWN



THUMP RECORDS
the filling label!

GLOBAL RAP PULSE

Continued from page 40

sider our music to be German rap, which is propelled by various kinds of danceable music, and our lyrics are [about] real-life topics such as relationships, drugs, safe sex, etc., which are of concern to the members of the group as well as to the kids of today." To date, the group has sold more than 1 million copies of its eponymously titled debut album and an equal amount of its second album, "Klappe Die Ste" ("Second Take"). The first single off the second album, entitled "Mr. Wichtig" (lit-



Mush's Tic Tac Toe. More than 1 million sold



Italy's Sottotono: Foreign influences with Italian lyrics

erally, "Mr. Hot Stuff"), cut in a reggae style, peaked at No. 6 earlier this year. Echo Award nominations in 1997, a Gold Award from radio station RSH (Radio Schleswig Holstein) and the Comet Award from German music channel VIVA are further proof of Tic Tac Toe's continuing popularity.

MILAN

The rap duo Sottotono is the latest in a long line of domestic rap acts to score chart success in Italy. Two years ago, group members Fish and Tormento split from rap band OTR (which also spawned Italy's prime female rapper La Pina) to form Sottotono. Their second album, "Sorto Effetto Stono," released last year on Crime Squad/Flying WEA, continues to sell, having remained in the top 25 of the FIMI/Nielsen album charts throughout the summer. So far, 150,000 copies have been shipped, scoring the duo its first platinum award. According to WEA Italy press director Valentina Zucchetti, the album is expected to keep selling until the act's new release next spring. "We are still releasing remixes of tracks as singles," says Zucchetti, adding, "The songs on the album are a real mix of U.S. and U.K. musical influences, with typically Italian lyrics." Sottotono exempli-



France's Menelik. Lyrical depth and good beats

fies the trend to move away from the hardcore social and political lyrics of the genre's early proponents in Italy five years ago. Love songs and observations on everyday life, with the defiant rap attitude intact, are backed with soulful samples and slow rhythms reminiscent of the U.S. West Coast style established by Dr. Dre, Snoop Doggy Dogg and Warren G. Sottotono, discovered by Carlo Alberto's now defunct Vox Pop label, is signed to the Crime Squad label of Naples-based Flying Records and distributed by WEA Italy. Crime Squad also broke Italy's other major rap-crossover

success, Articolo 31, now signed directly to BMG Ricordi. Sottotono, which is perpetually touring, have also increased its profile by presenting regular rap programs on national TV and radio.

—MARK DEZZANI

PARIS

"In the beginning, rap in France was just a replica of what was happening in the States; nowadays French hip-hop has gained its own sound and very particular identity," says Albert Oscar Tjamag (Menelik), who this summer released his second album, "Je Me Souviens" ("I Remember"), on S.M.A.L.L./Sony

Music France. First showcased on the 1993 compilation album "Cool Sessions," assembled by Jimmy Jay, MC Solaar's early collaborator, Menelik gained chart success the following year with a string of singles, "Quelle Aventure," "Tout Baigne" and "Tranquille." His 1995 debut album, "Phénoménik" (Sony Music), fell just shy of gold status, with sales of 90,000 units. Regarded at first as an MC Solaar copycat (they belonged to the same "Posse 501," and his album was produced and published by Jimmy Jay Productions), Menelik outgrew that reputation to build a stronger individual identity. Leaving Jimmy Jay Productions to join Sony's S.M.A.L.L. roster in April '96, he received warm reviews from the French media for his second album. Borrowing from soul, funk, rap, pop and rock, Menelik is always searching for unused samples, pleasant melodies and good beats. His lyrics (written after a romantic breakup) are deeper than they appear at first. Born in Cameroun, Africa, 28 years ago, Menelik was raised in the northern Parisian suburb of Bobigny, where he still lives. Last January, he started his own publishing and production company, Kaz Par Kaz, to help new hip-hop acts. —CECILE TESSEYRE

1 PRIORITY, KEEP THE STREETS ON LOCK



PRIORITY
RECORDS

RAP

SCREEN SAVERS

A new wave of directors is making hip-hop video bolder, brighter and more bombastic than ever. Who pumped up the color and volume, and what kind of shelf-life will the current trends have?

BY AMY LINDEN

Fish-eye lenses. Pyro and flashpots. Elaborate tracking shots that would bring tears to Martin Scorsese's eyes. Aerial photography to rival anything in the latest action-adventure flick. Color so deep and saturated that it puts the "k" in Kodachrome. Jet skis. Cigarette boats. Hummers and Motoquizzis. Mega Man, Superfly, Josephine Baker and a wayward elephant.

Hip-hop video directors have moved past the grainy, slice-of-life epics that were the hallmark of the West Coast gangsta-rap era. Gone are the scowling homies in the 64's, strapped to the nines, guzzling their 40's and going to endless barbecues. Say goodbye to the authentic but relentlessly cheap me-and-the-crew portraits. Led by a new breed, among them F. Gary Gray (ILC's "Waterfalls"), Brett Ratner (Wu-Tang Clan's "Killer Bees") and Lance "UN" Rivera (Lil Kim's "Not Tonight"), today's new hip-hop aesthetic is technologically advanced, shamelessly excessive, in-your-face, bolder, brighter, pricier and more bombastic than ever.

YOU'RE LOOKING AT THE FUTURE



CHICAGO RECORDS
INTAPRISE ENTERTAINMENT

BYRON GREGORY • CEO
FOR INFORMATION: 773.324.1321

HOW LOOKING FOR INTERNATIONAL DISTRIBUTION

URBANIZED INTERPRETATION

The leading lights of the latest video vanguard are Paul Hunter and Hype Williams. Between them, the two young directors have developed clips for nearly everyone. It is literally impossible to have MTV or the Box on for more than 20 minutes without seeing a video that either Williams, who is based in New York, or Hunter, a



Missy Elliott has benefited from Hype Williams' wild style.

California native, has directed or co-directed. Hype Williams' work, in particular, is credited with helping to change the look of rap videos. His explosive, experimental and delightfully whacked-out style is perhaps best typified by the videos he's lensed for Busta Rhymes ("Woo Ha I Got You All In Check," "Put Your Hands Where My Eyes Can See") and Missy "Misdemeanor" Elliott ("The Rain [Supa Dupa Fly]," "Sock It 2 Me").

The latter video, which cost a rumored seven figures, features a sort of urbanized interpretation of Japanese animation, further pushing the creative envelope. Williams' videos are so distinctive that he, like Hunter, has already spawned a slew of wannabes, who mimic the unique camera angles and saturated colors that are his hallmark. In fact, in what is either a shout-out or a slap in the face, Williams' and Hunter's sometimes over-the-top look has been parodied by comedian Chris Rock's hilarious video "Champagne."

THE LOOK OF HONEY AND LONELINESS

While Paul Hunter's "look" may not be as

Continued on page 48

Kip-hop on a higher level.



"THE ONLY MAGAZINE THAT MATTERS!"
ISSUE DEUCE ON SALE IN STEREO NOVEMBER 25TH

advertising: Jonathan Rheingold 312.462.5590 / Ronnie Zeidel 312.462.9647 retail sales and promotion: Paul Narveez 312.462.9650

RAP

SCREEN SAVERS

Continued from page 46

easy to identify as Hype Williams', he is no less in demand. Hunter's current roster of clients includes Mariah Carey ("Honey"), Puff Daddy ("The Benjamins" remix), LL Cool J ("Phenomenon") and Boyz II Men ("4 Seasons Of Loneliness"). His expansive, cinematic style has earned the 31-year-old a nomination for best director at this year's Billboard Music Awards. Former filmmaker Hunter claims that he has always wanted to "do something different" and that desire helped fuel his career. When asked why rap videos now appear to be so much more experimental and cutting-edge, Hunter, who began making videos four years ago, is quick to credit the musicians themselves. "The artists are becoming more creative," he offers.

"They're looking at alternative artists and Madonna and Michael Jackson. It's becoming more competitive visually. So the response to the ideas and the music changes."

Or does it really change? While some see a definite shift in styles and attitudes,



LL Cool J

other industry observers will tell you that, while the contemporary video scene is more visually intense and certainly more eye-catching, it is, in many ways, just a new, beefed-up version of an old aesthetic. According to Stephen Hill, director of music programming at MTV, the "new rap visuals are in many ways a throwback to the upbeat, color-soaked party videos of the early and mid-'80s."

Hill cites the pop/rap videos of artists like DJ Jazzy Jeff and the Fresh Prince, Kwame and Young MC as being, in their own ways, just as entertaining and visually fixated (albeit in a cruder, cheaper form) as the current milieu.



Busta Rhymes

"When grunge took a hold, the cycle (in hip-hop) turned back to being more serious, and you had to keep it real," says Hill. "So you

had videos by NWA and Dr. Dre." As he sees it, it is a combination of talent and the intrinsically fickle and changing nature of pop—and hip-hop in particular—that helped bring about the era of no-holds-barred production, dazzling digital effects and cinemascopic reality.

BLUNTED ON FISH-EYES

Hunter is blunt when asked whether all of the emphasis on special effects and technology has possibly gotten a little out of hand. "What about all the alternative groups?," he asks. "How many videos are we gonna see with the guys standing behind microphones, playing? I think it's interesting because I'm hearing this criticism a lot. I've heard that MTV isn't going to play any more fish-eye-lens videos. I think that rap music gets hit really bad when there's something starting to happen and people start complaining."

Hill too has heard the complaint that all rap videos look alike and, like Hunter, he takes that beef with a grain of salt. Noting that innovation has always been followed by formula, Hill adds that "There's a formula for videos that has worked, over the last couple of years. And, like the [surplus of] videos with pools and women around it, this one is getting to a point where there are too many. We're coming to a different saturation point."

Make that color-saturated point. ■



Director Paul Hunter with GNR's Slash



Available now!
2PAC! MASTER P!
NOTORIOUS B.I.G!

Much more!

MUSIC VIDEO DISTRIBUTORS

N-1410 E. Circle Dr. 422 Bus.Ctr.Oaks Pa

CALL
NOW **800-888-0486**

VHS • LASERDISCS
OVER 6000 TITLES

NO LIMIT RECORDS • THE WORLD'S #1 INDEPENDENT LABEL

IF YOU THOUGHT THERE WAS "NO LIMIT" IN 1997...



DOUBLE PLATINUM!



SHIPPED GOLD!



GOLD!



GOLD!



PLATINUM SOUNDTRACK!



MULTI-PLATINUM MOVIE!



OVER 400,000



DOUBLE PLATINUM!



GOLD!

WAIT UNTIL 1998

C O M I N G S O O N



EXECUTIVE PRODUCER: MASTER P



U.K.: STAYIN' ALIVE

Continued from page 40

second white-label EP, "Dub Vol. 2," released on its own Gravity label Oct. 20. Its upcoming album will feature Brooklyn rappers 21 Soldiers.

"We're looking to build a U.K. roster of credible and viable artists," says June Sapping in the R&B department at Arista Records U.K., which has signed female R&B/rap group Sister Nature.

Atica Blues displayed its R&B/trip-hop/hip-hop style with melodies that nod to classical music on its exquisite eponymously titled debut album, released in mid-September on Mo Wax/A&M. From the London street-poetry circuit comes rapper/poetess Alure Wall. Her debut album, "Afro-morph Text," out this month on Freak Street, is set to cause a buzz. The maverick work uses both pointed and flowery lyricism, underpinned by a mixture of hard-edged musical styles, and has garnered much critical acclaim. Packaged with CD-sized photo and lyric cards, the album will also be marketed through major British book shops.

INDIE ACTIVITIES

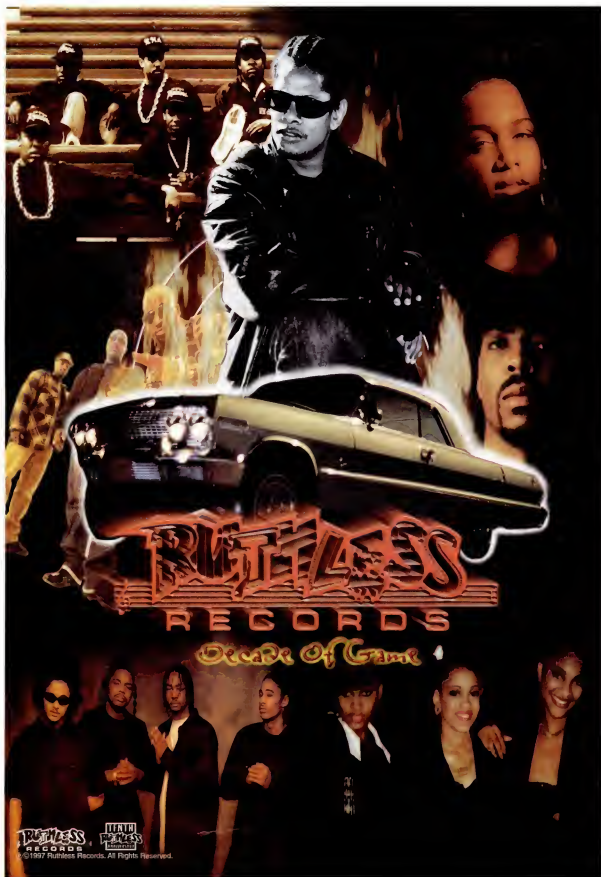
Other notable new albums by underground U.K. artists are Gunshot's "Twilights Last Gleaming (Words Of Warning)," a follow-up to its 1993 chart-breaching debut. Funky DL's polished debut album, "Classic Was The Day," was released late August on the Almost (now renamed Utmost) label.

"We are still trying to build [Funky DL's album] slowly," says the Utmost chief known as Zakes. "The Record Shop" EP, aimed at the hip-hop underground, was released in late October, followed by the mainstream-aimed "Worldwide."

Sociopolitical-tipped Black Radical's upcoming sophomore album should arrive by the end of the year, as should "Operation Overlord" (Coke Star), a compilation featuring some of the British rap underground's best acts, including Roots Manuva, Black Twang and Lewis Parker.

Other independent British hip-hop acts who have recently released well-received singles include Mr 45 (Lowdown/Kickin'), Mecca 2 Medina (Dawa), Anonymous (Ticking Time), Chosan (Silver Street), Backyard (Reservoir Dogs), Hijack (Reservoir Dogs), Ty & Shortee Blitz (Freak Street) and Lee Ramsey (Real Deal).

Another encouraging move on the British rap front was a BBC Radio 1/Def Jam rap-demo competition run in the summer by DJ and Mercury Records A&R consultant Tim Westwood. The winner, Kwestmann, has recorded "Strategic," soon to be released on the Def Jam label in the U.K. and U.S. and supported on Westwood's national rap radio show. ■



BE LIKE MIC!

MIC GERONIMO

VENDETTA

featuring the blazing single
NOTHIN' MOVE BUT THE MONEY
produced by Sean "Puffy" Combs

Guest shots by:

PUFF DADDY

MONIFAH

TRAGEDY (KHADAFI)

THE LOX

DMX

AND OTHERS

ALSO HOT FROM BLUNT



MOOD/Doom

The new single "Karma" drops in November.



ROYAL FLUSH/Ghetto Millionaire

Featuring the underground smash "Iced Down Medallions."



KINSU/Consensual Sex

"The Hop" now breaking on rhythm crossover-KYLO, Z-90, KTFM and more!



WILDLIFFE SOCIETY/Jacktown (601)

Representing Jackson Mississippi, these brothers give the hip-hop world a dose of Southern hospitality! —The Source

BLUNT
RECORDINGS

BLUNT RECORDINGS MANUFACTURED & DISTRIBUTED BY TVT RECORDS 23 E 4TH STREET NY NY 10003 TEL 212 979 6410 • FAX 212 979 6488 • WWW.TVTRECORDS.COM © 1997 Blunt Recordings

GALA

COME INTO MY LIFE

THE ALBUM



STYLING: GALEATI RAY

DIY

DO IT YOURSELF

Phone 39-2-29518760 - Fax 39-2-29519477 - <http://www.niteliterecords.com> - <http://www.doityourself.it> - E-mail: doit@doityourself.it

BMG
SELF
ITALY

**COMBINED
FORCES B.V.**
P.O. 31-70-300104 - FAX 31-70-300102
THE NETHERLANDS

**PRIVATE LIFE
MUSIC BENELUX S.A.**
P.O. 32-2-297807 - FAX 32-2-297817
BELGIUM

**SCORPIO
MUSIC S.A.**
P.O. 33-1-4234030 - FAX 33-1-4852010
FRANCE

**SNAKE'S
MUSIC S.C.**
P.O. 40-32-283005 - FAX 40-32-283006
POLAND

**VALENTINE MUSIC
PRODUCTIONS PTE LTD**
P.O. 65-200011 - FAX 65-200023
SINGAPORE

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
 OF DANCE CLUB PLAYLISTS

ARTIST

No. 1

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/FORMAT/RELEASE)	ARTIST
1	2	5	JAMES SONO NEEDS (ELECTRA 6354262)	◆ MOBY
2	3	6	YOU MAKE ME WANNA... (77) DANCE 2424184	◆ SANDY B
3	7	6	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 1251	◆ PRINCE FEATURING KATHY BROWN
4	6	7	DEEP BLUE MAR 2061	◆ KATRINA CAVALIERO
5	7	12	ROMANCE (UNIVERSAL PROMUSIC)	◆ SASHA
6	10	17	DRAMA THROTTLED (SABOTAGE)	CLUB 69 FEATURING KIM COOPER
7	8	13	CLOSER THAN LOVE (INSANE IMPORT)	◆ ROSE GAINES
8	4	6	LEARN 2 LOVE (NORCROSS 20248)	◆ KIM ENGLISH
9	13	20	BE IN LOVE (MAY 01 STRICTLY RHYTHM)	◆ MAW
10	7	12	RUN TO YOU (EIGHTBALL 425714/ATLANTIC)	◆ JOI CARDOWELL
11	19	30	CHELSEA PRESS 2 (JELLYBARN 2925)	◆ DAVE OWEN
12	11	14	RIPROOVE (LOU 51764)	◆ DOUBBLE 99
13	18	22	WORDS THAT YOU SAY (STRICTLY RHYTHM 1251)	WHITEBIRD FEATURING VERONICA BROWN
14	20	26	BEAT ME HARDER (EMPIRE STATE/ATLANTIC 542146/ATLANTIC)	◆ VICTOR CALDERONE
15	12	13	SO IN LOVE WITH YOU (V-LIP 1009)	◆ DUKE
16	17	16	IF MY BABY HATES ME (SABOTAGE)	◆ CAPPELLA
17	25	40	MUCH BETTER (140502 5553334)	CLUB 69 FEATURING SUZANNE PALMER
18	9	4	WHY DON'T YOU (THE ONE WITH THE ULTRA SOUND)	◆ FUTURE BREEZE
19	23	28	THEME FROM THE VALLEY OF THE DOLLS (WARNER BROS. 43952)	◆ K.D. LANG
20	21	23	DON'T GO LOUD (447494)	LE CLUCK FEATURING KAYO
21	16	5	BUNOS AIRS (WARNER BROS. PROMO)	◆ MADONNA
22	26	39	GET READY TO BOUNCE (LOU 51764)	◆ BROOKLYN BOUNCE
23	22	24	AMI WA (SOLID POR TO NONESUCH 75480/ATLANTIC)	◆ GIPSY KINGS
24	34	45	LOVE, PEACE AND GREASE (PROMUSIC 43356/PRISM)	◆ BT
25	32	35	SUNSTROKE (LOU 51764)	◆ CHINQUE
26	14	8	HONEY (COLUMBIA 78461)	◆ MANDRA CAT
27	30	36	YOU CAN DO IT (DELICIOUS VINT. PROMOTED ART)	THE BRAND NEW HEAVIES
28	31	34	CLAP YOUR HANDS (FRIDAYNIGHT 57003/75480)	◆ LIL LOUIS
29	24	9	LOVE IS ALIVE (VIR 56249/ARMA)	◆ 3RD PARTY

Power Pick

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/FORMAT/RELEASE)	ARTIST
30	42	46	CATCH PULSE 8 (PROMUSIC/ARMA)	◆ SUNSCREAM
31	28	31	I LIKE A STAR (INFERNO 73470/ARMA)	◆ CYNTHIA
32	36	37	4 BELIEVE (VELOCITY 61102)	PRO TOOLZ FEATURING ALTHEA MOQUEEN
33	46	—	NEVER GONNA FALL (ARISTA PROMO)	◆ LISA STANSFIELD
34	15	12	NEVER, NEVER GONNA GIVE YOU UP (ARISTA PROMO)	◆ LISA STANSFIELD
35	43	—	THE RIGHT WAY (NEW FUNK IMPORT)	◆ ERIC GARD
36	35	18	ADN'T WANT NOBODY (DUB 350 MUSIC 78463/ATC)	◆ APOLLO FOUR FORTY
37	44	—	DAY BY DAY (LOU 50133)	◆ REGINA

Hot Shot Debut

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/FORMAT/RELEASE)	ARTIST
38	NEW	1	GET IT! IT'S GONE (VIRGIN 38820)	◆ JINNET (FEATURING Q-TIP AND JONI MITCHELL)
39	38	41	THE LOVE SCENE (ARMA PROMO)	◆ JOE
40	29	25	TOP OF THE WORLD (MCA 55384)	◆ DUDEARELLA
41	NEW	1	SING A GOOD REASON 20263	◆ BYRON STIGALL
42	NEW	1	ONE GOOD THING (MCA 2006)	◆ SOULSHOCK
43	47	—	SALLAD OF CLEO & JOE (TJ 78694)	◆ CYNTH LAUPER
44	41	33	BAMBA DE JANEIRO (TOMMY BOY 417)	◆ FELLUJA
45	37	32	SOMEWHERE (ATLANTIC 54033)	◆ PET SHOP BOYS
46	39	35	GET UP (GET UP) (SABOTAGE) (STRICTLY RHYTHM)	◆ STRETCH AND VERN PERRY MACDOUG
47	29	3	SANNE (VIR 56249)	◆ AKA
48	27	15	REMEMBER ME (ONE DISCARTIST)	◆ BLUE BIE
49	NEW	1	WHAT WOULD WE DO '97 (ATV 7470 WA 003)	◆ D.S.K.
50	32	13	ALRIGHT (NORCROSS 20248)	◆ JAMIROQUAI

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF POSITIONS OF SALES ACROSS THE COUNTRY
 STORES WHICH REPORT NUMBER OF UNITS SOLD ARE INDICATED

ARTIST

1/Hot Shot Debut

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/FORMAT/RELEASE)	ARTIST
1	NEW	1	IT'S RAINING MEN (THE SEQUEL) (77) DANCE 2424184	◆ MARTHA WASH FEAT. RUSPALL
2	1	6	YOU MAKE ME WANNA... (77) DANCE 2424184	◆ LUSHER
3	7	3	EVERYTHING (77) MCA 55384	◆ MARY J. BLIGE
4	7	—	ALL CRIED OUT (77) THATCH MASTER/VERGEE 77562PC	◆ ALLURE FEATURING 112
5	7	3	ROCK IT 2 (WITH RAKI (SABA DUBA DUB) (77) LOST/STREET 1251	◆ MISS "MIDEMOON" ELUCI FEAT. DA BRAT
6	14	4	FREE (77) STRICTLY RHYTHM 1251	◆ ULTRA WAVE
7	8	9	OFF THE BOOKS (77) ULTRA WAVE/UNIVERSALITY	◆ THE BEATNUTS FEAT. BIG PUN/BOY & COLOS LINE
8	10	—	SOMEWHERE LETTER DAY (77) ATLANTIC 54033	◆ PET SHOP BOYS
9	3	5	HONEY (77) 01 COLUMBIA 78465	◆ MARSH CARR
10	12	8	LOVE IS ALIVE (77) DVS 56249/ARMA	◆ 3RD PARTY
11	6	—	KISS YOU ALL OVER (77) ARISTA 13438	◆ NO MERCY
12	11	8	I'M NOT A PLAYER (77) LOU 54932	◆ BIG PUNISHER
13	23	9	YOU'RE NOT ALONE (77) RCA 44904	◆ OLIVE
14	38	28	4 MUCH BETTER (77) TWISTED 553334	◆ CLUB 69 FEATURING SUZANNE PALMER
15	20	15	ONE MORE NIGHT (77) 01 TOMMY BOY 786	◆ AMBER
16	24	14	THINGS JUST AIN'T THE SAME (77) 01 ARISTA 13381	◆ DEBORAH COX
17	26	20	DON'T GO (77) LOU 54932	◆ LE CLUCK FEATURING KAYO
18	15	12	SPIN SPIN SUGAR (77) 01 CLEAN UP/VERGEE UNDERGROUND 38709/VERGEE	◆ SNEAKER PAMPS
19	12	13	THEME FROM THE VALLEY OF THE DOLLS (77) 01 WARNER BROS. 43952	◆ K.D. LANG
20	32	17	THE ONE I GAVE MY HEART TO (77) BLACKROCK/ATLANTIC 556767	◆ AALIYAH
21	17	11	YOU SHOULD BE ME (DON'T WASTE YOUR TIME) (77) MERCURY 57471	◆ BRIAN MONROE FEAT. MASE
22	7	4	PENEDITION (77) 01 JAM SABA DUB 786	◆ LIL CLOU
23	28	4	AIN'T NO NEED TO HIDE (77) 01 CHAMPION 331	◆ SANDY B
24	34	49	BUTTA LOUD (77) ARISTA 13412	◆ NEXT
25	NEW	1	SPICE UP YOUR LIFE (77) VIRGIN 38820	◆ SPICE GIRLS
26	16	—	MODERN YOU TILL I JOIN YOU (77) TOMMY BOY 427	◆ NAUGHTY BY NITE
27	30	22	MY LOVE IS THE SHIRT (77) WARNER BROS. 43952	◆ SOMETHING FOR THE PEOPLE FEAT. TERINA TAMARA
28	NEW	1	BREAKING ALL THE RULES (77) 01 GAYLE 22304	◆ SKE MOVES
29	9	10	WHAT I NEED (77) STREET LIFE 78101/ATLANTIC	◆ CRANK MACK
30	NEW	1	WHAT ABOUT US (77) 01 LAFACE 24273/ARMA	◆ TOTAL
31	22	—	PERFECT LOVE (77) 01 TWISTED 553434	HOUSE OF PRINCE FEATURING OZLEM
32	17	18	NOT TIGHTER ON (77) 01 JAM SABA DUB 786	◆ LIL KIN FEAT. DA BRAT, LEFT EYE, MISS LIZ & DAVID MATTHEZ
33	36	48	I'M A FRAID OF AMERICANS (77) VIRGIN 38818	◆ DAVID BOWIE
34	35	32	FEEL THE MISSING YOU (77) 01 JAM SABA DUB 786	◆ PUFF DADDY & FAITH EVANS FEAT. 112
35	48	19	I SAY A LITTLE PRAYER (77) 01 MORY 78707/ATC	◆ DIANA KING
36	RE-ENTRY	12	AROUND THE WORLD (77) 01 SONY 38069/VERGEE	◆ DUFFY PUNK
37	25	17	NO MORE NO PROBLEMS (77) 01 MORY 78707/ATC	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY) & MASE
38	25	24	THE JOINT (77) JAM SABA DUB 786	◆ EPMD
39	44	—	AVENUES (77) ARISTA 13412	◆ REFUGEE CAMP ALL STARS FEAT. PRINCE (WITH KY-MAN)
40	NEW	1	SHOW ME LOVE (77) RCA 54169	◆ ROBBY
41	19	21	IT'S YOURS (77) LOU 54932	◆ WU-TANG CLAN
42	40	—	DU KEEP PLATIN' (GET YOUR MUSIC ON) (77) LOU 54932	◆ IVYETTE MICHELE
43	31	43	SO GOOD (77) LOU 54932	◆ DAVINA
44	33	50	CLOSER (77) PUNY 011 670/ARMA)	◆ CAPONE N NORIEGA
45	RE-ENTRY	4	DRAMA (77) TWISTED 553434	◆ CLUB 69 FEATURING KIM COOPER
46	45	16	TURN ME OUT (TURN TO SUGAR) (77) STRICTLY RHYTHM 1251	◆ PRINCE FEAT. KATHY BROWN
47	49	25	I CAN'T WAIT (77) 01 LAFACE 24273/ARMA	◆ WRESTLESS
48	RE-ENTRY	9	I WANT LOVE (77) 01 MARYJANE 55552 002	◆ TONY MASCIOLO
49	11	30	LIKE A STAR (77) 01 TOMMY BOY 786	◆ CYNTHIA
50	RE-ENTRY	13	GOTHAM CITY (77) 01 JAM 42468	◆ R. KELLY

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videocassette availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (C) CD maxi-single availability. © 1997, Billboard/MTM Communications.

Billboard Dance Charts

Are Available For The First Time in 3 New Chart Packages!

- 1** Number 1 Series 1976-1996:
 Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. • \$50.00
- 2** Top Ten Series 1976-1996: Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. • \$50.00
- 3** Top Songs of the Year Series 1976-1996: The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special issues. Lists title, artist, and label. • \$50.00

Jim Collins Takes 'The Next Step'

Seasoned Texas Artist Makes Arista Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—With his boyish good looks and likable demeanor, Arista's new artist Jim Collins looks like he could be another in a long line of country contenders fresh from the Lone Star state. But in truth, Collins has his teens behind the rest of the pack.

He started playing Texas cubs in his district and brings to Nashville 20 years of experience on the honky-tonk circuit, a string of independent singles he carved the hard way—on an independent label—and numerous sessions as a demo singer and musician. All that musical experience culminates on his

Arista debut album, "The Next Step," due Jan. 27, 1998.

"The record is a great record," says Arista VP of artist development Fletcher Porter. "We are easily looking at four to five singles deep on the record. He brings

a diversity to this market that is not what is necessarily happening now. We need to have an artist that stands out. Vocally, he's very mature, and he picked out songs that emotionally impact him. When you listen to the record, the songs are very strong."

Foster feels Collins' years of experience are a definite plus. "A lot of times what this industry is signing now are acts that haven't had a lot of experience on the road or in the studio," Foster says. "I think that's one thing that Jim brings to this format. He's been on the road. He's toured that circuit for 15 years."

He's a seasoned performer, and that's what we're going to take advantage of when this record comes out. We're going to continue what he has built upon."

Collins began building his career in and around his hometown of Nacogdoches, Texas. He grew up in a musical family that encouraged his love of music very early. "My first professional job that I was paid for was when I was 12," Collins recalls. "I had one of those 'at-age moments.' She started me when I was 3 years old. Then I played in bands all through high school. When I was 16, I started playing in clubs and at school dances."

Collins is among those rare musicians who never had to work a job outside the music field. "When I got out of high school, I started doing studio work," he says. "I was a bass player. I played on a lot of records back then. I started very early. I play guitar, bass, mandolin, keyboards, and drums."

Collins continued to amass experience performing all over the Texas/

Louisiana circuit, including appearances at Moe & Joe's in both Houston and Bossier City, La.; Billy Bob's in Fort Worth, Texas; and the Cow Palace in Dallas. "We played the same circuit as Toby Keith, Ty Herunen, Lonestar, and Trace Adkins," says Collins. "One of the guys in Lonestar told me, 'Jim, I remember you when you had a record out on vinyl.'"

While playing on sessions in Houston and performing in clubs all over the state, Collins signed with an independent, Texas-based label and charted several songs in the mid-'80s. Major Nashville labels began showing interest, but the artist was locked into a management deal in Texas.

Collins knocked around his home state a few more years, performing relentlessly with his band—sometimes 26 out of 30 nights a month. In addition to performing cover tunes, he also began throwing in some of his own songs and getting positive reception. His live show made him one of the most popular performers in the Lone Star state.

Though things were going extremely well, Collins wasn't content to remain at home and be just a regional act. He still wanted to try his hand at broader exposure via a major-label deal. So he finally moved to Nashville, landing a publishing deal with EMI. Five months after relocating to Nashville, Collins says, "When I moved to Nashville, it was like someone uncorked a bottle," he says. "I wrote 137 songs the first year I was here."

He also began singing demos, and his unique voice caught the attention of several labels. He signed a deal with Giant Records and completed an album, with James Stroud and Wally Wilson producing. However, like many artists, his career got sidetracked by changes at his record label. Stroud departed to take up residence at DreamWorks, and Giant was in transition as Doug Johnson prepared to assume the helm. Collins was anxious to see his record on the street, and several other labels were interested.

(Continued on page 57)

Giving Praise. A cappella gospel group the Fairfield Four marked the release of its new Warner Bros. album, "I Didn't Hear Nobody Pray," with a Nashville concert featuring several special guests. Shown, from left, are Steve Earle, Joe Foweraker of the Fairfield Four, Larry Groves of Mountain Stage (which taped this show for public radio broadcast), Kathy Mattea, Robert Hamilton of the Fairfield Four, Lee Roy Parnell, William Waters Jr. of the Fairfield Four, Elvia Costello, Isaac Freeman of the Fairfield Four, Kevin Welch, and James Hill of the Fairfield Four.

At 72, Curb's Hank Thompson Proves He's Still A Honky-Tonk Specialist

TIMELESS: That's the best description for Hank Thompson's new album on Curb. "Hank Thompson And Friends" was the 72-year-old Thompson taken Nashville Scene, "years in the works." When we last spoke with him (Nashville Scene, Billboard, March 29), he was still lining up some of the friends who appear on the record. He ended up with Lyle Lovett, Vince Gill, Junior Brown, David Ball, Bekka Bramlett, Brooks & Dunn, Marty Stuart, George Strait, Kelly Willis, Tony Danza, and Delaney & Bonnie. With new Thompson songs as well as remakes of some of his classics, such as "Six Pack To Go" and "The Wild Side Of Life," the album is a visual gem on country music. He's still as strong a stick singer as when he first charted in 1948, and the record is as staunchly country as he's always been. "Mike Curb told me," he says, "that he's a big fan of mine and he wanted that old cowboy sound, not what they're recording today in Nashville. That's what we did, and we're getting some radio play, and the video with Junior Brown [on "Gotta Sell Them Chickens"] has done well."

Recently, Dallas Cowboy coach "Barry Switzer had a party at his house for Hank after the Cowboys game," Thompson's wife, Ann, says. "And the crowd there was just like the crowds at his shows. There were four generations of fans there. I handle Hank's connections on the road, and I listen to people. They tell me they want to hear some real country music again. They're tired of calling radio stations and being told that fans' requests don't matter; that some consultant somewhere is the only one who matters."

Thompson is still maintaining a rigorous touring schedule and is doing in-studio for the album. "I signed autographs for hours at a record store in Wichita [Kan.]," he says. "I think that's the first time I've done that in 45 years."

ON THE ROW: Riders In The Sky and manager David Shepper have parted ways. The group's business manager, Deborah McCoid, assumes day-to-day duties at the helm. She is reachable at 615-255-4676. Buddy Lee Attractions continues as concert booker. The group is recording its next Rounder Records album, with Joey Miskulin producing... Harlan Howard and a number of his musical friends, including Raul Malo, Pam Tillis, and Jan Lauderbach, raised \$15,000 for the W.G. Smith Nashville Community School with a Nov. 6 benefit concert at the Hard Rock Cafe here. The school provides music instruction for underprivileged children... Almo Sounds Nashville is undergoing a "realignments," as reported Nov. 13 in Billboard Bulletin.

Label chief Garth Fundera says he's working on a new distribution deal to replace the Geffen agreement that expires at the end of the year. Promotion coordinator Cassandra Tynes exits, and existing contracts for most of the label's promo staff will not be renewed. The label's roster includes Bekka & Billy, Billy Yates, and Mullins-Black.

The fourth annual Country in the Rockies Celebrity Ski Weekend is scheduled for Jan. 28-Feb. 1, 1998, in Crested Butte, Colo. Artists lined up include Kathy Mattea, Delbert McClinton, John Berry, Matt King, Chely Wright, and Paul Brandt. The event benefits the Frances Willard Preston Laboratories at the Vanderbilt Cancer Center, a division of the T.J. Martell Foundation. Weekend tickets are available by calling 615-401-2771... Reba McEntire

joins the Dallas Cowboys at the team's Thanksgiving Day game to benefit the Salvation Army. Fikse Lay-Walt, and Sam's Clubs also participate in the half-day Kettle Kick-Off for the charity's annual fund-raising drive. McEntire will debut her song "What If" Proceeds from the album will go to the Salvation Army.

PEOPLE: Lorie Morgan will perform at the Christmas tree lighting ceremony Dec. 4 at the White House... Five Star Music signs a co-publishing agreement with BMG Music... Brady Seals parts company with manager Burt Stein. Day-to-day activities are being handled by Seals' business manager, Gary Haber, who is at 818-783-9200. Seals is recording his second Warner Bros. album, with Rodney Crowell producing. Seals has signed with Buddy Lee Attractions for booking... Denny Moseman is officially named head of promotion at Giant Records... Chely Wright signs an exclusive publishing agreement with MCA Music Publishing, Nashville... AT SESAC... Rebecca Brown is named senior director, Tim Fink and Trevor Gale are named directors, and Kevin McManus is now associate director.

Universal Music enters into a joint publishing venture with Warner/Chappell Music... Michelle Wright signs with Monterey Artists, as do the Cousins Lovers... Still Working Music Group names Chris Keaton VP of publishing and Allison Howland professional manager. Greg Land Music Group's Acuff-Rose Music signs writers Mark Anderson, Ken Harrell, and Scott Whitehead... Mike O'Rear Publishing Co. names Shane Adams director of creative services.



by Chet Flippo



No Tears. BNA group Lonestar celebrated the success of its song "Come Cryin' To Me" with a party at Sony/ATV Tre. Pictured standing, from left, are co-producers Don Cook, co-writer Mark D. Sanders, co-producer/co-writer Wally Wilson, BNA VP of national promotion Ken Durand, and Lonestar members Michael Sweet, Kneeling, from left, are Lonestar's Richie McDonald, Lonestar member/co-writer Rich Riche, Lonestar group chairman Joe Galante, and Lonestar member/producer Keeth Rainwater.

Billboard® **HOT COUNTRY**

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY
BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS
ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A
WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

	WEEK	LAST WEEK	WEEKS ON CHART	TITLE PRODUCER (CONQUANTER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
(1)	1	1	8	LOVE GETS ME EVERY TIME B. G. JAMES / J. J. JONES	♦ SHANIA TWAIN (C) JIVE / JIVE 8538	1
(2)	3	3	12	SOMETHING THAT WE DO CLAY AINSWORTH & DAVIDE FERRARI	♦ CLINT BAKER (C) JIVE / JIVE 8538	2
(3)	2	5	17	THANK GOD FOR MUSLIMS M. WRIGHT / B. J. JONES (M. WRIGHT & J. JONES)	♦ MARK CHANITT (C) JIVE / JIVE 8538	3
(4)	4	41	16	WATCH THIS B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ CLAY AINSWORTH (C) JIVE / JIVE 8538	4
(5)	4	4	16	LOVE IS THE RIGHT PLACE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ BRYAN WHITE (C) JIVE / JIVE 8538	5
(6)	8	10	12	TODAY MY WORLD SLEPPED AWAY B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ GEORGE STRAIT (C) JIVE / JIVE 8538	6
(7)	10	12	11	FROM HERE TO ETERNITY B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ MICHAEL PETERSON (C) JIVE / JIVE 8538	7
(8)	6	4	17	EVERYWHERE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ TIM MCGRATH (C) JIVE / JIVE 8538	8
(9)	12	17	17	PLEASE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ THE KINLEYS (C) JIVE / JIVE 8538	9
(10)	14	21	7	BETWEEN THE OCEAN AND ME B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ JIMMY KIMMEL (C) JIVE / JIVE 8538	10
(11)	11	16	15	LANO OF THE LIVING B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ PAM TILIS (C) JIVE / JIVE 8538	11
(12)	13	20	11	A BROKEN WING B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ MARTINA MCGRATH (C) JIVE / JIVE 8538	12
(13)	18	19	12	THE BEST OF MY LOVE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ TRACE ADAMS (C) JIVE / JIVE 8538	13
(14)	15	18	8	WHEN LOVE STARTS TALKIN' B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ WYONKA (C) JIVE / JIVE 8538	14
(15)	5	2	14	IN ANOTHER EYE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ TRISHA YERWOOD AND DART BROTHERS (C) JIVE / JIVE 8538	2
(16)	16	15	12	WHAT IF IT'S YOU B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ REBA MCENTIRE (C) JIVE / JIVE 8538	15
(17)	20	23	11	I'M SO HAPPY I CAN'T STOP CRYING B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ AIRPOWER *** (C) JIVE / JIVE 8538	17
(18)	21	22	10	YOU DON'T SEEM TO MISS ME B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ TOBY KEITH WITH STING (C) JIVE / JIVE 8538	18
(19)	9	3	13	HONKY TONK TRUTH B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ PATTY LOVELESS (C) JIVE / JIVE 8538	19
(20)	23	15	15	YOU WALKED IN B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ BROOKS & DUNN (C) JIVE / JIVE 8538	20
(21)	17	9	17	HOW DO I GET THERE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ LONESTAR (C) JIVE / JIVE 8538	21
(22)	24	27	11	ANGEL IN MY EYES B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ DEANNA CARL (C) JIVE / JIVE 8538	22
(23)	25	28	10	I HAVE TO SURRENDER B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ JOHN MICHAEL MONTGOMERY (C) JIVE / JIVE 8538	23
(24)	28	31	7	ON THE SIDE OF ANGELS B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ T. J. HERNON (C) JIVE / JIVE 8538	24
(25)	31	33	13	OF COURSE I'M ALRIGHT B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ LEANN RIESS (C) JIVE / JIVE 8538	25
(26)	29	30	10	WHY IF I GO B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ ALABAMA (C) JIVE / JIVE 8538	26
(27)	NEW #1	1	1	LONG NECK BOTTLE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ MINOY MCCREARY (C) JIVE / JIVE 8538	27
(28)	22	7	19	IF YOU LOVE SOMEONE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ EARTH BROOKS (C) JIVE / JIVE 8538	28
(29)	12	35	9	I WANNA FALL IN LOVE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ KEVIN SHARP (C) JIVE / JIVE 8538	29
(30)	19	14	19	SHUT UP AND DANCE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ LISA MCCANN (C) JIVE / JIVE 8538	30
(31)	34	43	11	IMAGINE THAT B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ CHLEY HIRSH (C) JIVE / JIVE 8538	31
(32)	45	57	6	HE'S GOT YOU B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ DIAMOND RIO (C) JIVE / JIVE 8538	32
(33)	30	29	29	THERE GOES B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ BRITA SANDERS / J. J. JONES (C) JIVE / JIVE 8538	33
(34)	37	52	11	OH I SHAKE MY LEGS FOR THIS! B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ BRITA SANDERS / J. J. JONES (C) JIVE / JIVE 8538	34
(35)	36	45	4	YOU'VE GOT TO TALK TO ME B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ DEANNA CARL (C) JIVE / JIVE 8538	35
(36)	33	36	6	LOVE OF MY LIFE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ LEE ANN WALKER (C) JIVE / JIVE 8538	36
(37)	38	49	11	LOVE OF MY LIFE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ SONS OF THE DESERT (C) JIVE / JIVE 8538	37
(38)	39	40	11	LOVE OF MY LIFE B. G. JAMES / J. J. JONES (B. G. JAMES & J. JONES)	♦ SAMMY KESHER (C) JIVE / JIVE 8538	38

THEY	LAST	WEEKS	ON CHART	TITLE	ARTIST	WEEKS
(30)	(31)	(32)	(33)	PRODUCER (CONTRIBUTOR)	LABEL & FRANCHISE/PROPORTION LABELS	(34)
35	42	4	6	A CHANCE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● KENNY CHESNEY (IN) JIVE 4545	25
36	26	10	10	THE COAST IS CLEAR M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● TRACY LAWRENCE ATLANTIC 4545	35
41	25	41	41	BLINK OF AN EYE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● RHOCETT (IN) JIVE 4545	35
42	41	5	6	POSTHUMOUS BIRMINGHAM M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● ELA KANAKA (IN) ARISTA 4545/13107	35
43	40	41	5	IF YOU CAN'T BE GOOD (BE GOOD AT IT) M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● NEAL MCDONN ATLANTIC 4545	35
43	43	42	41	ONE SOLITARY TEAR M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● SHERIE ALSTIN (IN) JIVE 4545	35
44	51	—	—	I DON'T TIE STUPID (YOU KNOW I LOVE YOU) M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● SHANIA TWAIN (IN) JIVE 4545	35
45	46	45	45	SMALL TOWN M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● JOHN ANDERSON (IN) MERCURY 4545	35
46	39	39	39	YOU AND YOU ALONE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● VINCE GILL (IN) RCA 4545	35
47	48	51	6	A LITTLE IN LOVE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● PAUL BRANON PENTON 4545	35
48	52	54	54	MORE THAN EVERYTHING M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● RETE AKINS (IN) JIVE 4545	35
49	54	55	55	WHAT IF I SAID M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● ANITA COCHRAN WITH STEVE WARNER WARNER 4545	35
50	53	58	58	ONE OF THOSE NIGHTS TONIGHT M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● LORRIE MORGAN WARNER 4545	35
51	50	59	59	WALKIN' THE COUNTRY M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● THE KANCT (IN) CAPITOL 4545/13609	35
52	49	47	47	GOOD OL' FASHIONED LOVE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● TRACY BRYO (IN) RCA 4545/13701	35
53	56	59	59	THE GIFT M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● COLLEEN RAY FEATURING JIM BROMBER (IN) JIVE 4545	35
54	47	38	38	HELPING ME GET OVER YOU M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● TRAVIS TRITT FEATURING LARI WHITE WARNER 4545	35
55	59	66	66	THE DAY THAT SHE TOLD TULSA (IN A CHEVY) M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● WAGG HAYES (IN) JIVE 4545	35
56	57	60	60	HIS LIKE THEE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● THE LYNN (IN) JIVE 4545/13736	35
57	46	34	34	NICKELAND M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● RIVER ROAD (IN) JIVE 4545/13736	35
58	60	68	68	I CAN LOVE YOU BETTER M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● DIXIE CRICKS (IN) JIVE 4545	35
59	NEW	—	—	STILL IN LOVE WITH YOU M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● TRAVIS TRITT WARNER 4545	35
60	64	63	16	JUST TO SEE YOU SMILE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● TIM MCGRAW ATLANTIC 4545	35
61	62	69	69	WHAT A WOMAN KNOWS M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● KIM TAYLOR (IN) JIVE 4545/13601	35
62	67	—	—	ORIVE ME CRY M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● THE THOMPSON BROTHERS SINGING IN WHITNEY & DAVE'S 4545	35
63	58	55	55	HEART ON LOAN M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● THE BUFFALO CUB (IN) JIVE 4545	35
64	75	—	—	JUST DON'T WAIT AROUND YIL SHE'S LEAVIN' M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● DAVO LEE MURPHY (IN) JIVE 4545/13755	35
65	61	—	—	FROM THIS MOMENT ON M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● SHANIA TWAIN WITH BRYAN WHITE MERCURY 4545	35
66	73	70	70	THE NOTE M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● OATLEY SINGLE LARRY GANT 4545/13757	35
67	NEW	—	—	SHES ONLY YOU M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● KEVIN SHAW (IN) JIVE 4545/13758	35
68	66	—	—	HONEY, I'M HOME M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● SHANIA TWAIN MERCURY 4545	35
69	NEW	—	—	THAT DOES IT M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● JASON SELBY JIVE 4545	35
70	72	74	74	I WRITE THE BOOK M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● MATT KONG ATLANTIC 4545	35
71	NEW	—	—	LITTLE BLUE DOT M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● JAMES SCAMMY (IN) JIVE 4545/13762	35
72	NEW	—	—	THE NEW STEP M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● JIM COLLINS ATLANTIC 4545/13763	35
73	74	75	75	THE WISH M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● BLANK & BRIAN CUB 4545	35
74	71	75	6	NOTHING BUT THE TAHLIGITS M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● CUB 4545	35
75	68	56	19	LOVE TRAVELS M. BRIGHT & M. WILSON (IN BULLIN & PORTER)	● KATHY MATHEW (IN) MERCURY 4545/13	35

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records who attain 3200 detections for the first time ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability (M) Cassette maxi-single availability (T) Vinyl maxi-single availability (V) Vinyl single availability. www.billboard.com

Billboard® Top Country Singles Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBER/DISTRIBUTING LABEL)	ARTIST
			No. 1 16 weeks at No. 1	LEANN RIMES
(1)	1	79	HOW OLD I LIVE (RCA 73027)	
(2)	2	7	LOVE GETS ME EVERYTIME (MERCURY 50662)	SHANIA TWAIN
(3)	3	3	YOU LIGHT UP MY LIFE (RCA 73027)	LEANN RIMES
(4)	4	6	A BROKEN WING/VALENTINE (CUB 5493)	MARTINA MCBRIDE
(5)	5	13	PLEASE (RCA 7303004)	THE KINLEYS
(6)	6	7	THE REST OF MINE (CAPTAIN NASHVILLE 50680)	TRACE ADAMS
(7)	7	7	IT'S YOUR LOVE & YOUR FAITH (RCA 73027)	TIM MCGRAW (WITH KEITH SELLERS)
(8)	9	12	YOU WALKED IN (SON OF SAMSON)	LONESTAR
(9)	8	9	WHAT IF I DO (SONA RECORDS)	MINNY MCCLARY
(10)	12	14	IF I SHAVE MY LEGS FOR YOU (CAPTAIN NASHVILLE 50672)	OLGA CARRAN
(11)	20	—	I'D SO HAPPY I CAN'T STOP CRYING (MERCURY 5066114)	TOBY KEITH (WITH STING)
(12)	11	10	LOVE IS THE RIGHT PLACE (A&M 4132002)	BRYAN WHITE
(13)	13	6	YOU DON'T SEEM TO MISS ME (RCA 7302805)	PATTY LOVELESS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/REDISTRIBUTING LABEL	ARTIST
14	14	15	WHEN LOVE STARTS TALKIN' CUBS 50505/UNIVERSAL	WYNNONA
15	15	14	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
16	16	6	MORE THAN EVERYTHING DECCA 72023/MCA NASHVILLE	RHETT AINS
17	10	8	GO AWAY BNA INTELLECT	LORRIE MORRIS
18	22	2	LOVE MY LIFE MCA NASHVILLE 58840	SAMMY KERSHAW
19	17	5	THE LIGHT IN YOUR EYES (DUB) 2093	LEANN RAMES
20	19	21	ONE SOLITARY TEAR MCA NASHVILLE 12009	SHERRIE AUGIE
21	18	18	THANK GOD FOR BELIEVERS DECCA 72024/MCA NASHVILLE	MARK CHESNUTT
22	23	43	HERE'S YOUR SIGN (SEE THE PICTURE) MARMED BNA 1781	DILL ENGLISH WITH SPECIAL GUEST TRAVIS TRITT
23	24	23	NICKELBACK COLUMBIA NASHVILLE 58564	RIVER ROAD
24	21	19	BUTTERFLY KISSES MCA NASHVILLE 72016	RAYMOND BROS.
25	RE-ENTRY		WE WERE IN LOVE MCA NASHVILLE 57436N	TOBY KEITH

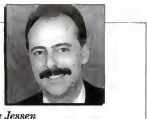
* Records with the greatest sales gain this week. ** Recording Industry Assn. of America certifying for sales of 500,000 units. ARIAS certification for sales of 1 million units, with multi-million figures indicated by a number following the symbol. © 1997, 1998, 1999.

○ Records with the greatest sales plans this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/RIAA

COUNTRY

CORNER

by Wade Jensen



SIXTEEN TONS: With Hot Shot Debut stars, Shanda Twain's highly anticipated "Come On Over" jackhammers onto Top Country Albums at No. 1 with 172,000 copies and narrowly misses the top rung on The Billboard 200 (see *Between the Bullets*, page 116). "The bottom line is that we're thrilled to have a No. 1 country album with someone that Matt [Langer] and Shania delivered us, and we have everything in place right now to see us through the end of January," says John Grady, sales and marketing VP at Mercury's Nashville operation. The label serviced country radio with a second single from "Come On Over" in the same package as the album, and Grady cites those factors, along with having videoclips for the first two singles in rotation simultaneously on CMT, as fodder for an aggressive holiday buying season. Twain's growing numbers may also have been buoyed by a Nov. 7 appearance on "The Tonight Show With Jay Leno."

ALTHOUGH CROSSOVER QUEEN LeAnn Rimes (Curb) got the Greatest Gainer nod on the country chart by gaining 19,000 units with "You Light Up My Life—Inspirational Songs," that title is outstepped by "Come On Over" to the tune of 46,000 pieces and finished the week at No. 2. Since the radio sensation is banking in the noontime media sun, trying to pinpoint individual reasons for sales surges is like looking for a needle in a haystack. However, a Nov. 5 appearance on "Late Show With David Letterman" and a stop at "The Rosie O'Donnell Show" the following day may have helped to prime the pump for the youngster's latest package, keeping in mind that it was a show-stopping appearance on O'Donnell's show that breathed new life into Wynonna's 1996 "Revelations" set for a few weeks this past spring. On Music Row, O'Donnell's show has gained an artist-friendly reputation, since she tends to avoid the offensive "gay bates and grins" stereotypes still used by several other network talk-show hosts.

DIAL POSITIONS: With more than 51 million audience impressions and 5,758 spins, Shanda Twain's "Love Gets Me Every Time" controls Hot Country Singles & Tracks for a third consecutive week, while the second release makes ripples in the country radio pond with a 514.4 hike. "Don't Be Stupid (You Know I Love You)" is displaced at 122 of our 161 monitored stations, with heavy airplay (more than 35 sets) at KEYF Minneapolis and heritage WJL St. Louis. Meanwhile, Garth Brooks opens at No. 27 with 22 million audience impressions with "Long Neck Bottle," the lead single from his "Sevens" set, arriving at retail No. 25 (Billboard, Nov. 15).

Despite all the hoopla, Brooks failed to break his own record for high debut on our airplay list, but look for "Long Neck Bottle" to crack the top 10 next issue. "The Thunder Rolls," which opened at No. 19 in the May 1991 issue, remains the highest-debuting title since we began publishing airplay data from Broadcast Data Systems in the Jan. 20, 1990, billboard, and "The Power" also opened at No. 27 on Nov. 15, 1995. Country radio didn't warm up to the retro-elitist A&Romina's 1993 hit, and Brooks' version peaked at No. 28 two weeks later.

SO YOU'LL KNOW: "Long Neck Bottle" is listed as Capital/Capitol Nashville on its Hot Country Singles & Tracks, and "Sevens" will be listed similarly on our sales charts. This is reflective of label copy on the promotional and retail product and the efforts of Capital Nashville's radio promotion and sales staffs.

Country Corner can be reached by E-mail at cjensen@billboard.com.

JIM COLLINS TAKES 'THE NEXT STEP'

(Continued from page 55)

Arista went out.

In most cases, when an artist goes to another label with a record in the can, the new label will rework the existing product. Not so with Collins. Aristia opted to put out the same record. "Arista Nashville provided a lot of help," says Collins. "After signing me [and taking on my finished album], he says there's a lot to be said for adoption."

Collins says he feels the timing is right for him now and is actually glad things didn't work out for him in Nashville sooner. "As stupid as I was back then, [my career] would probably be over now," he says. "Who knows? I can't really look at that. I'm ready now. If I'm not, then I'm never going to be."

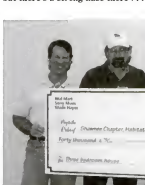
Collins has been out on a radio tour in support of his first Arista single, "The Next Step." He had already found all the songs for his album when he saw a tape with Kent Blazy's name on it, listened to it, and was knocked out. Collins actually removed one of his own songs slated for the album to put "The Next Step" on the project. The artist's high praise for songwriters Kent and Sharon Blazy and Marcus Hummon. "It goes through the cycle of life in three minutes," says Collins. "It's a great song."

Originally the first single was slated to be "Helplessly, Hopelessly Yours." "He went out on the road and was playing," says Foster. "The Next Step" was the people. They were crying and weeping. So we thought maybe we should just revisit this and go after this. Lyrically it is such a strong record. It gets a lot of radio air. We've just have to get it heard. Basically, we took the lead from radio and switched the single."

Foster says Arista's initial efforts to break Collins are going to focus on radio. "We're just going straight ahead with radio," he says. "We've done a lot of buzz at radio. He's been out on all of our regional. He played the [Billboard/Airplay Monitor Radio Seminar and Awards] in Florida. He did [Country Radio Seminar West], and he's continuing to visit radio. He's going to go out and visit some of the regions he hasn't made it to. We're going to do a full radio assault. At each station, he's taking his guitar and playing acoustically."

So far, the label's efforts appear to be paying off. Tom Rivers, operations manager for WQVX Tampa, Fla., says: "The foundation of country music's success has always been the substance and depth of the songs out the singers. The combination of Jim Collins and 'The Next Step' is a perfect example of that. Jim is a cool human... someone all our listeners can relate to."

Foster says the label is also looking at putting a special push on the Texas, Louisiana, and Oklahoma markets. "We're going to reintroduce him into those areas," he says. "It's been a couple of years since he's been in there, but there's a strong base there..."



Helping Out At Home. Wade Hayes recently performed a benefit concert in his hometown of Shawnee, Okla. Sponsors included Sony Music Nashville and Wal-Mart, with proceeds benefiting Habitat for Humanity. Shown, from left, are Sony senior VP of sales and marketing Mike Kraski, Sony VP of sales Dale Libby, Hayes, and president of Habitat for Humanity of Shawnee Rick McClatchy.



Still Working. Barbara Orbison recently signed two writers to her Still Working Music Group. They are Bad Company lead singer Robert Hart, who is completing a solo album, and Manoy Alan Kane, who is finishing her debut album for Pioneer. Pictured, from left, are Kane's producer, David Huff; Orbison; Kane; Hart; Tanya Crutch, VP of marketing for Barbara Orbison Productions; and Chris Keaton, VP of publishing for Still Working.

- 21 **IMAGINE TIME** (Curb) Sony Music Nashville, RCA/ABC
- 22 **THE HOT SHOT!** (Curb) Sony Music Nashville, RCA/ABC
- 23 **THE NEXT STEP** (Arista) Sony Music Nashville, RCA/ABC
- 24 **THE POWER** (Arista) Sony Music Nashville, RCA/ABC
- 25 **LONG NECK BOTTLE** (Capitol) Sony Music Nashville, RCA/ABC
- 26 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 27 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 28 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 29 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 30 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 31 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 32 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 33 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 34 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 35 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 36 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 37 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 38 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 39 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 40 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 41 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 42 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 43 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 44 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 45 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 46 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 47 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 48 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 49 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 50 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC

- 51 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 52 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 53 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 54 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 55 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 56 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 57 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 58 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 59 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 60 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 61 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 62 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 63 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 64 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 65 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 66 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 67 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 68 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 69 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 70 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 71 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 72 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 73 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 74 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 75 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 76 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 77 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 78 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 79 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 80 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC

BILLBOARD NOVEMBER 22, 1997

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- 1 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 2 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 3 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 4 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 5 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 6 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 7 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 8 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 9 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 10 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 11 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 12 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 13 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 14 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 15 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 16 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 17 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 18 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 19 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 20 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 21 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 22 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 23 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 24 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 25 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 26 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 27 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 28 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 29 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 30 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 31 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 32 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 33 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 34 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 35 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 36 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 37 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 38 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 39 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 40 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 41 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 42 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 43 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 44 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 45 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 46 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 47 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 48 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 49 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 50 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 51 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 52 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 53 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 54 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 55 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 56 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 57 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 58 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 59 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 60 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 61 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 62 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 63 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 64 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 65 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 66 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 67 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 68 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 69 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 70 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 71 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 72 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 73 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 74 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 75 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 76 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 77 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 78 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 79 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC
- 80 **THE SEVENS** (Capitol) Sony Music Nashville, RCA/ABC



There's Never A Moment You Won't Feel Important.



Fly Nonstop Between Nashville And Los Angeles - On The Double.

Now, you can enjoy the choice of two daily nonstop flights between Nashville and Los Angeles. Because American has added a second daily nonstop flight. On every flight, you'll enjoy pre-reserved seating, advance boarding passes and our special inflight meal service. And passengers flying First Class will enjoy the comfort of leather seats and a choice of outstanding entrees. As always, members of our AAdvantage® travel awards program can earn valuable mileage credit good

for upgrades and travel on American worldwide. And First Class AAdvantage passengers will earn premium bonus miles on every flight. What's more, Admirals Club® members can enjoy the convenience of our exclusive Admirals Clubs in both cities. So next time you're flying between Nashville and Los Angeles, fly the airline that gives you the most. American Airlines. For details, call your Travel Agent or American at 1-800-433-7300, or visit us on the web at www.americanair.com

American Airlines®
Something special in the air.®

American Airlines, AAdvantage and Admirals Club are registered trademarks of American Airlines, Inc. American Airlines reserves the right to change AAdvantage program rules, regulations, travel awards and special offers at any time without notice, and to end the AAdvantage program with six months notice. AAdvantage travel awards, mileage accrual and special offers subject to government regulations. American Airlines is not responsible for products or services offered by other participating companies.

Artists & Music

Turmoil Within Mexico's Amprofon

AMPROFON IN TRANSITION: Despite recent newspaper accounts from Mexico City journals that suggest Mexico's music industry trade association Amprofon is fraying at the seams, Gabriel Abaroa says it simply is not so.

"A new president and board of directors has been elected, and we plan to build a stronger, more business-oriented Amprofon," says Abaroa, CEO of Latin American trade group FLAPP, of which Amprofon is a member.

The elections took place Oct. 23 in Mexico City during a meeting in which, according to Abaroa, executives from seven indie labels, led by Fonovisa and Musart, walked out of the meeting. Abaroa says the indie-label execs exited the meeting because of differences of opinion regarding the modus operandi of Amprofon.

The key issue at stake, says Abaroa, is that the majority of the member labels want to make Amprofon a more professional entity. They want an outside director to oversee Amprofon's operations. Further, they want a more professional and rapid delivery of sales data, as well as an effective, united front to combat piracy and publishing bills that continue to plague Mexico's record industry.

The breakaway group that bolted the meeting, however, does not want to change Amprofon's way of doing business, says Abaroa, adding that these actions cause major-label imprints of dominating Amprofon's direction at their expense.

Though he did not attend the meeting, Fonovisa CEO's president Guillermo Santiso states unequivocally that the majors are attempting to take over Amprofon.

According to Santiso, the majors want to change the "one company, one vote" process to a different system that would reflect the sales volume of each label. In the same way, he reckons, they could carry the votes necessary to implement changes they desire.

If the voting mechanism were changed, Santiso declares, the walk-out labels "will leave [Amprofon], and we will form an organization for independents."

Well, the voting process was changed during the meeting.



by John Lannert

Abaroa says the labels that stayed at the meeting decided to change to a system of voting based on the amount of funds each company contributes to Amprofon and all the projects involved with the organization. In turn, the contribution levels were determined by the market share derived from that company's sales.

"I think this system is fair," declares Abaroa.

When asked if it was wise for the labels to leave the meeting before it got under way, Santiso replies, "I am fed up with the arrogance of the majors. The majors want to do here what they have done everywhere—control the business. I don't want to be the cause of the problem, but if I don't lead the playing field is level for the independents, we are not going to be a part of Amprofon."

If Amprofon does not to professionalize, adds Santiso, it must be done with the compliance of all of the members.

Abaroa points out that the representative of one of the renegade labels, Disa, admitted that it was a mistake to abandon the meeting. Disa has since agreed to the agenda set by the majority of the other labels.

Abaroa says Amprofon needs to update itself on many fronts. Unlike trade groups in such important Latin American markets as Argentina, Brazil, Colombia, and Chile, Amprofon reports its sales on a quarterly, not monthly, basis. There is no audit of sales data released.

Further, Amprofon does not have an outside professional serving as an executive director, as do other Latin American countries. Brazilian and Colombian trade associations have had executive directors for years; Argentina's and Chile's trade organizations also appointed executive directors this year.

Abaroa says that "a very professional individual" will be hired within

two months to head up Amprofon's operations. The appointee will work closely with RSM's managing director Rodolfo López Negrete, who was elected president of Amprofon at the Oct. 23 meeting. Executives from 11 indie and six major labels elected López and the board of directors.

The flap between the discontented indie and Amprofon may yet be smoothed with RSM's managing director to meet with Santiso to explain what took place at the meeting.

In the meantime, Abaroa hopes that Fonovisa and Musart return to the Amprofon fold. He is optimistic as well that the breakaway labels will pay overdue fees needed to fund FLAPP's anti-piracy initiatives in Mexico. "We want to have as many companies inside Amprofon provided that they pay their dues and provided that they are constructive," states Abaroa. "We want positive criticism to help better Amprofon."

FLAPP SELECTS MIDANI: Member of indie groups of FLAPP elected André Midani, president of Warner Music Latin America, as FLAPP's chairman of the board during meeting held Oct. 28-29 in Rio de Janeiro, Brazil.

Three VPs of the board also were elected: Luis Méndez, president of Warner Argentina and chairman of Argentine trade association CAPF; Alvaro Duque, GM of Colombian indie Sonolux and chairman of Colombian trade group Asincol; and Manolo Camacho, the outgoing chairman who is president of Brazilian trade organization ABPD.

During his two-year tenure, Midani expects to see improvement in three areas: piracy, collection of performance right royalties, and an upgrade in the management of FLAPP's member trade groups.

CHART NOTES, RETAIL: Three weeks after Amprofon's "Sueños Ligueros" (WEA Latina) hit No. 1 with 17,000 units sold, Mary Solís' "Contra La Corriente" (RMM) repeats Maná's chart feat by also selling 17,500 pieces.

Anthony, a hotter-than-hot salsa singer who is starring in Paul Simon's upcoming Broadway production "The Capeman," sets several milestones with "Contra La Corriente." He becomes the first RMM act to scale The Billboard Latin 50, and "Contra La Corriente" is the first salsa disc to top the chart.

Anthony's third smash album in a row is the first to enter The Billboard 200, debuting this issue at No. 14. Predictably, the album is No. 1 on the tropical/salsa genre charts.

"Contra La Corriente" helps the titles charting on The Billboard Latin 50 hit 110,000 units this issue—the highest tally since the Sept. 6 issue. What's more, tropical-rooted titles are on the move as five of the 12 best-selling albums this issue are produced in Latino Afro-Caribbean genres, including "Alto Honor," the hit disc by Puerto Rican merengue trio Grupo Maná, which bows at No. 10 this issue.

Elsewhere, Italian *solo* Eros Ramazzotti bows at No. 29 with "Eros" (Ariola/BMG), a fine compendium of remixes of his greatest

Billboard

NOVEMBER 22, 1997

Hot Latin Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIES TO BROADCASTERS
GUEST-STAR TRACKS, INDIE TRACKS, AND LATIN MUSIC STATIONS ARE
ALSO INCLUDED AND RATED 1-10 ON THE BASIS OF AIRPLAY PERCENTAGE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			NEW	PREVIOUS CHART POSITION
1	3	11	CRISTIAN FLORES	★ ★ ★ No. 1 ★ ★ ★ LO MEJOR DE MI VIDA
2	1	1	ALFONSO FERNANDEZ	★ ★ ★ TU SUPERIOR
3	4	7	MARC ANTHONY	Y HUBO ALGUIEN
4	2	8	LUIS MIGUEL	EL PELLO
5	5	4	JUAN GABRIEL	TE SIGO AMANDO
6	10	6	DOMINGO MONINONES	NO VOY A DEJARTE IR
7	8	8	MARCO ANTONIO SOLIS	NOVA
8	9	17	YVETTE FERNANDEZ	NOS ESTAMOS ENAMORANDO
9	6	5	LUIS MIGUEL	EL PELLO
10	11	13	LOS TUCANES DE TULUANA	ES VERDAD
11	14	11	INDIA	ME CASARE
12	12	8	MANA	CLAYADO EN UN BAR
13	7	6	ENRIQUE IGLESIAS	PIERDE NOTIA
14	15	30	JUAN GABRIEL/RODIO DURCAL	LA CRANCA DE LOS TUCANES
15	19	21	ANA GABRIEL	LA CRANCA DE LOS TUCANES
16	16	5	GRUPO LIMITE	MASTA MANANA
17	20	31	GISELLE	QUERO ESTAR CONTIGO
18	21	18	BANDA EL LIMON	QUE SE TE OLVIDO
19	20	NEW	RICARDO MONTANER	ES ASI
20	22	40	ALFONSO FERNANDEZ	LA CRANCA DE LOS TUCANES
21	23	26	OLGA TANON	LA CRANCA DE LOS TUCANES
22	24	25	JERRY RIVERA	LA CRANCA DE LOS TUCANES
23	25	30	LOS TEMERARIOS	LA CRANCA DE LOS TUCANES
24	26	14	VICTOR MANUELLE	LA CRANCA DE LOS TUCANES
25	27	14	LOS MISMOS	LA CRANCA DE LOS TUCANES
26	28	34	MIDO	LA CRANCA DE LOS TUCANES
27	29	28	INTOCABLE	LA CRANCA DE LOS TUCANES
28	30	38	PANDORA	LA CRANCA DE LOS TUCANES
29	31	29	PRISCILA Y SUS SALAS DE PLATA	LA CRANCA DE LOS TUCANES
30	32	29	JORDI	LA CRANCA DE LOS TUCANES
31	33	NEW	WYCLEF JEAN FELIX CELIA CRUZ Y JENI FUJITA	LA CRANCA DE LOS TUCANES
32	34	2	BOUY PUJITO	LA CRANCA DE LOS TUCANES
33	35	35	MOJAO	LA CRANCA DE LOS TUCANES
34	36	27	BOY 11 MEN	LA CRANCA DE LOS TUCANES
35	37	33	LAURA FLORES	LA CRANCA DE LOS TUCANES
36	38	17	SERGIO GONZALEZ	LA CRANCA DE LOS TUCANES
37	39	17	DILO	LA CRANCA DE LOS TUCANES
38	40	NEW	TONO ROSARIO	LA CRANCA DE LOS TUCANES

POP	TROPICAL/SALSA	REGIONAL/MEXICO
26-STATONS	23-STATONS	70-STATONS
1 CRISTIAN FLORES	1 MARC ANTHONY	1 MARCO ANTONIO SOLIS
2 ALFONSO FERNANDEZ	2 DOMINGO MONINONES	2 YVETTE FERNANDEZ
3 ALFONSO FERNANDEZ	3 KARIS	3 LOS TUCANES DE TULUANA
4 LUIS MIGUEL	4 INDIA	4 GRUPO LIMITE
5 MARC ANTHONY	5 GISELLE	5 BANDA EL LIMON
6 MANA	6 YVETTE FERNANDEZ	6 ALFONSO FERNANDEZ
7 RICARDO MONTANER	7 MANA	7 LOS TEMERARIOS
8 JUAN GABRIEL/RODIO DURCAL	8 JERRY RIVERA	8 LOS TEMERARIOS
9 ALFONSO FERNANDEZ	9 JERRY RIVERA	9 INTOCABLE
10 ALFONSO FERNANDEZ	10 BOUY PUJITO	10 LOS TEMERARIOS
11 ALFONSO FERNANDEZ	11 BOUY PUJITO	11 LOS TEMERARIOS
12 ALFONSO FERNANDEZ	12 BOUY PUJITO	12 LOS TEMERARIOS
13 ALFONSO FERNANDEZ	13 BOUY PUJITO	13 LOS TEMERARIOS
14 ALFONSO FERNANDEZ	14 BOUY PUJITO	14 LOS TEMERARIOS
15 ALFONSO FERNANDEZ	15 BOUY PUJITO	15 LOS TEMERARIOS
16 ALFONSO FERNANDEZ	16 BOUY PUJITO	16 LOS TEMERARIOS
17 ALFONSO FERNANDEZ	17 BOUY PUJITO	17 LOS TEMERARIOS
18 ALFONSO FERNANDEZ	18 BOUY PUJITO	18 LOS TEMERARIOS
19 ALFONSO FERNANDEZ	19 BOUY PUJITO	19 LOS TEMERARIOS
20 ALFONSO FERNANDEZ	20 BOUY PUJITO	20 LOS TEMERARIOS
21 ALFONSO FERNANDEZ	21 BOUY PUJITO	21 LOS TEMERARIOS
22 ALFONSO FERNANDEZ	22 BOUY PUJITO	22 LOS TEMERARIOS
23 ALFONSO FERNANDEZ	23 BOUY PUJITO	23 LOS TEMERARIOS
24 ALFONSO FERNANDEZ	24 BOUY PUJITO	24 LOS TEMERARIOS
25 ALFONSO FERNANDEZ	25 BOUY PUJITO	25 LOS TEMERARIOS
26 ALFONSO FERNANDEZ	26 BOUY PUJITO	26 LOS TEMERARIOS
27 ALFONSO FERNANDEZ	27 BOUY PUJITO	27 LOS TEMERARIOS
28 ALFONSO FERNANDEZ	28 BOUY PUJITO	28 LOS TEMERARIOS
29 ALFONSO FERNANDEZ	29 BOUY PUJITO	29 LOS TEMERARIOS
30 ALFONSO FERNANDEZ	30 BOUY PUJITO	30 LOS TEMERARIOS
31 ALFONSO FERNANDEZ	31 BOUY PUJITO	31 LOS TEMERARIOS
32 ALFONSO FERNANDEZ	32 BOUY PUJITO	32 LOS TEMERARIOS
33 ALFONSO FERNANDEZ	33 BOUY PUJITO	33 LOS TEMERARIOS
34 ALFONSO FERNANDEZ	34 BOUY PUJITO	34 LOS TEMERARIOS
35 ALFONSO FERNANDEZ	35 BOUY PUJITO	35 LOS TEMERARIOS
36 ALFONSO FERNANDEZ	36 BOUY PUJITO	36 LOS TEMERARIOS
37 ALFONSO FERNANDEZ	37 BOUY PUJITO	37 LOS TEMERARIOS
38 ALFONSO FERNANDEZ	38 BOUY PUJITO	38 LOS TEMERARIOS
39 ALFONSO FERNANDEZ	39 BOUY PUJITO	39 LOS TEMERARIOS
40 ALFONSO FERNANDEZ	40 BOUY PUJITO	40 LOS TEMERARIOS

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA

EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videocassettes • Cassettes • Accesorios

LLAMENOS HOY!

1-800-780-7712

4945 S.W. 12 Street Miami, FL 33144 • Telex: (202) 362-7711 • Fax: (305) 361-4142

Top Contemporary Christian.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORES AND CASH SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY	TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	9	1	LEANN RIMES	Y&Y (1218) / MCA	INSPIRATIONAL SONGS
2	8	1	JARVIS OF CLAY	ESSENTIAL 2001/IMPROMPTU	MUCH AFRAID
3	2	9	AMY GRANT	MYTHIC 7000/WORD	BEHIND THE EYES
4	NEW	1	VARIOUS ARTISTS	WOW: 1998, THE YEARS' 30 TOP CHRISTIAN ARTISTS AND SONGS	
5	4	3	STEVEN CURTIS CHAPMAN	SPARROW 1830/CHORDANT	GREATEST HITS
6	72	6	BOB CARLISLE A	DALEMAN 312/IMPROMPTU	SHADES OF GRACE
7	5	2	BEBE WINANS	ATLANTIC (16000) 1621/CHORDANT	BEBE WINANS
8	7	7	SANDI PATTY	WORD 5911	ARTIST OF MY SOUL
9	11	1	DC TALK	FOREPOINT 553/CHORDANT	LIVE IN CONCERT — WELCOME TO THE PEAK SHOW
10	9	77	JACI VELASQUEZ	MYTHIC 8000/WORD	HEAVENLY PLACE
11	15	3	RAY BOLZE	WORD 9957	A CHRISTMAS ALBUM
12	NEW	1	SIMPENCE NONE THE RICHER	SHOUT 1232/WORD	SIMPENCE NONE THE RICHER
13	17	2	VARIOUS ARTISTS	FOREPOINT 553/CHORDANT	WNUJ
14	NEW	1	PLANKYEE	THOUGHT & NAIL 10570/IMPROMPTU	THE ONE AND ONLY
15	10	17	TODD FAULKNER	10000/CHORDANT	CONSPIRACY NO. 3
16	11	5	VARIOUS ARTISTS	DALEMAN 312/IMPROMPTU	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
17	18	61	POINT OF GRACE	WORD 9684	LIFE LOVE AND OTHER MYSTERIES
18	16	9	THE GATHER VOCAL BAND	SPRING HILL 5107/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
19	17	23	THE SUPERSTONES	DECE 740/CHORDANT	SUPERSTONES STRIKE BACK
20	103	1	DC TALK A	FOREPOINT 515/CHORDANT	JESUS PRELIX
21	18	3	RON KENKEL	HOSANNA/IMPROMPTU	HIGH PLACES: THE BEST OF RON KENKEL
22	19	3	RICH MULLINS	RELATION 01 14/IMPROMPTU	SONGS
23	21	21	CHRIS RICE	ROCKTOWN 1515/WORD	DEEP ENOUGH TO DREAM
24	18	19	CLAY CROSSE	HEUNION 10005/IMPROMPTU	STAINED GLASS
25	22	47	VARIOUS ARTISTS	HOSANNA/IMPROMPTU	SHOUT TO THE LORD
26	11	54	VARIOUS ARTISTS	WOW: 1997, THE YEARS' 30 TOP CHRISTIAN ARTISTS AND SONGS	
27	NEW	1	REBECCA ST. JAMES	FOREPOINT 515/CHORDANT	CHRISTMAS
28	NEW	1	AARON JEDOFFREY	STAR SONGS 01/CHORDANT	THE CLIMB
29	31	25	KATHY TROCCHI	HEUNION 10003/IMPROMPTU	LOVE AND MERCY
30	27	80	KIM FRANKLIN AND THE FAMILY A	GLORY CENTRIC 1232/IMPROMPTU	WHITNEY LOBBED 4
31	27	1	GEOFF MOORE A	THE DISTANCE	THREASONS
32	25	5	PFR	SPARROW 1830/CHORDANT	THE LATE GREAT PFR
33	32	1	CARMAN	SPARROW 1830/CHORDANT	SURRENDER ALL—30 CLASSIC HYMNS
34	NEW	1	VARIOUS ARTISTS	MYTHIC 8000/WORD	BUTTERFLY KISSES & OTHERS
35	RE-ENTRY	1	REBECCA ST. JAMES	FOREPOINT 514/CHORDANT	GOD
36	28	18	CRYSTAL LEWIS	MYTHIC 8000/WORD	BEAUTY FOR ASHES
37	24	6	VARIOUS ARTISTS	CONSPIRACY NO. 3	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASH CORNER
38	NEW	1	VARIOUS ARTISTS	GOD WITH US A CELEBRATION OF CHRISTMAS CAROLS & CLASSICS	
39	34	37	PETRA	WORD 9925	PETRA PRAISE 2 WE NEED JESUS
40	32	1	STEVEN CURTIS CHAPMAN	SPARROW 1830/CHORDANT	SIGNS OF LIFE

* Records with the greatest sales gains this week. ** Recording Industry Assn. of America (RIAA) certification of sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, double albums with a running time that exceeds two hours, the RIAA multipliers apply. For boxed sets, double albums with a running time that exceeds two hours, the RIAA multipliers apply. ** Indicates vinyl only available. *** Indicates part of present/limited edition. © 1997, Billboard/RIA Communications.

Visit Billboard Online
on the Internet
<http://www.billboard.com>

- Industry news and announcements updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402
e-mail: info@billboard-online.com

Artists & Music



by Deborah Evans Price

WARNER ALLIANCE'S ACTUAL REALITY: I admit to being one of those people who've not yet fully embraced all the new marvels of modern technology, but there's a new project due Tuesday (18) that sounds so intriguing it should attract even the most techno-phobic music lovers. Warner Alliance is releasing "Actual Reality," a CD-ROM that will provide people a new way to explore the Scriptures and hear their favorite Christian music.

Among the artists featured on the project are Audio Adrenaline, Blackhall, Ceedmon's Call, Steven Curtis Chapman, Chrisianna, Church of Bythorn, Common Children, Eve Iron Freney, Fold Zandara, GRITS, Guardian, Fred Haring, I.D.O.L., King, Rebecca St. James, Sarah Masen, Newbys, the Superstons, Out of Eden, Planky, Plum, Point of Grace, Reality Check, T. Bone, Third Day, The Velasquez, and the World Wide Message Tribe. "Actual Reality" features more than 200 interactive screens, more than 100 Quick-Time Movies, and numerous music videos. Distributed by Warner Christian Distribution, the project will retail for \$24.98. The topics covered on the CD-ROM include "Who is Christ?" and "What is prayer?"

"Actual Reality" was created by Ray Ne, a former youth pastor who now serves as president of Actual Reality Inc. The project was directed by Kevin Theesler and produced by Denise Niebsch of the Horizon Co. "In the

16 years of ministry I've been involved in," Ne says, "I found we could basically bring kids to Christ pretty easily as far as evangelism, but then getting them trained in the basics of their faith was a different story."

He thinks a CD-ROM is a great avenue to further knowledge. "A CD-ROM does everything a book can't do," he notes. "They can see visually what we're talking about, all the fun things that keep them interested, and teach them the concepts without ever feeling like they're learning."

INSPOWOW TO LAUNCH NEW AWARDS SHOW: The Inspirational Network has joined forces with EMI-Christian Music Group, Provident Music Group, and Word, the Christian record companies that partnered together for WOW 1998, to initiate the WOW 1998 Inspirational Awards to be held Feb. 1 in Washington, D.C.'s Hyatt Chapel. The show will be broadcast live on the INSP Network to an estimated 55 million homes. In addition to music, the show will recognize contributions in other categories, including books, TV, radio, athletes, and Bibles. The show will feature 12 categories, with musical awards to be presented in the contemporary Christian album, black gospel album, Southern gospel album, Christian rock/alternative album, and performing artist categories.

The Parable Group and Power & Glory: Columbia House's Christian music division, are also involved in sponsoring the fan-voted awards. More than 500,000 ballots will be available in Christian bookstores, on the Internet, and in magazines. The show will be simulcast over the Internet via AudioNet.

Gospel Music Assn. (GMA) president Frank Breedon says the show will be a good lead-in to the GMA's Dove Awards in April and sees the new show as a positive for the Christian community. "Anytime that Christian music can be showcased in a credible environment—which we know INSP has that reputation—will be supportive of that."

(Continued on page 61)

Classical
KEEPING
SCORE

by Heidi Waleston

READ AND HEAR: An especially satisfying book/CD tie-in is now in stores: Peter G. Davis' "The American Opera Singer," published by Doubleday, has a two-for-the-price-of-one companion CD with the same title, released by BMG Classics. Davis, a critic in New York magazine, has traced the development of the classical singer in the U.S., beginning in 1825 and ending in the present, in 600 pages. Encyclopedic and elegantly written, the book is a valuable reference work, a history, and a personal argument. Here one can find the struggles of forgotten 19th-century pioneers; the flowering of the turn-of-the-century divas, who created roles in the operas of Massenet, Delibes, Gounod, Debussy, and others; and legendary figures like Louis Homer, Helen Traubel, and Richard Tucker. Life stories are told with wit and economy: Who can forget the sister act of Carmela & Rosa Ponzillo (who eventually became Rosa Ponzillo) making its vaudeville debut as "Those Tangled Italian Girls" in 1916?

Yet Davis is no neutral chronicler, as his critical analyses of the voices and careers of his subjects makes clear the lavish particular venom on Beverly Sills. The author's agenda becomes clearer as the book moves into the present, for Davis is dispirited by the mechanical nature of modern opera production, with its static repertory and interchangeable voices, and he feels that American singers obliviously feed that machine. The singers who really interest Davis are the individualists, people like Ulrike Fremstad, Lawrence Tibbett, Ponselle, and Leontyne Price. He writes, "Each great American singer, it seems, was self-invented by a singular personality with a prodigious vocal gift, a fierce individualist fired by the burning creative imagination to make the dream come true." (Many of them, he points out, were also by nature difficult people, and the modern opera world has a low tolerance for diva-hood.) Davis does find some individualists—like David Upshaw, Lorraine Hunt, and David Daniels—among the singers of the present day, so perhaps all is not lost.

The disc makes it possible to listen along and hear the voices of Emma Eames, Homer, Eleanor Steber, and a few dozen others, with one all-male and one all-female disc. Davis wrote the notes for the compilation, which includes recordings from as early as 1806 and singers performing music they were most famous for, such as Mary Garden ("Louise") and Lily Pons ("Lakmé"). Some of the tracks have never been issued on CD before; others have been newly retransferred using up-to-date noise-reduction technology. The publisher and label are hoping to push the combination package for the gift-giving season and are cross-promoting it in music-selling book chains (such as Borders and Barnes & Noble). Davis makes an in-store appearance Wednesday (19) at the Barnes & Noble in New York's Lincoln Center. BMG is also selling the disc set through the mail-order operation of Compact Disc World, in hopes of reaching the school and library market.

AND MORE: That Welsh individualist, bass-baritone Bryn Terfel, goes from strength to strength with a handsome new disc of Handel aria's Deutsche Grammophon, a vivid Mendelssohn's "Elijah" on London, and—for something completely different—a stunning appearance in Wolftrap in "Tannhäuser" at the Met, which should give Wagnerites something to look forward to when Terfel moves into that repertoire in a big way: "Dutchman" comes up in March 2000 in Rotterdam. (Continued on page 61)

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

ARTIST		TITLE	
ALBUM & NUMBER/DISTRIBUTING LABEL		NO. 1 ★ ★ ★	
(1)	25	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A NEW RELEASE GOSPEL CENTRIC 72138	GOSPEL'S PROPERTY
2	3	BEBE WINANS ATLANTIC B3041JAG	BEBE WINANS
3	2	THE NEW LIFE COMMUNITY CHURCH FEATURING JOHN P. KEE NEW LIFE 43108VERITY	STRENGTH
(4)	50	SOUNDTRACK! ARISSA (1995)	THE PREACHER'S WIFE
(5)	NEW	KAREN CLARK-SHEARD ISLAND 524391	FINALLY KAREN
6	5	WILLIAM CRAWLEY & FRIENDS GOSPEL 161318	HEART OF A LOVE SONG
7	81	KIRK FRANKLIN & THE FAMILY GOSPEL CENTRIC 72127	WHATDA LOOKIN' 4
8	6	THE MOTOR CITY MASS CHORUS THEY SPOKE IN THE HOUSE WITH THE MOTOR CITY MASS CHORUS	
9	17	THE CANON SPIRITUALS LIVING THE DREAM: LIVE IN WASHINGTON D.C.	
10	76	FRED HAMMOND & RADICAL FOR CHRIST THE SPIRIT OF DAVID	
11	12	DONNIE MCCLELLIN WARRNER ALLIANCE 40597	DONNIE MCCLELLIN
12	36	VARIOUS ARTISTS TODAY'S GOSPEL MUSIC COLLECTION	
13	7	ANGIE AND ODBIEE ART 9760SDAMANTE	BOLD
14	11	VICKIE WINANS GOSPEL 162179	LIVE IN DETROIT
15	26	MEZEKIAN WALKER & THE LOVE LEWISOWSKI CRUSADE CHURCH LIVE IN LONDON AT WEMBLEY	
16	15	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
(17)	17	SHIRLEY CAESAR WORLD 80033EPIC	A MIRACLE IN HARLEM
(18)	38	T.D. JAKES INTERVIEWS/VIDEO 71931EPIC	THE JAKES PRESENTS MUSIC FROM MINISTY THOU ART JOSEPH
19	54	BEBE & CECIE WINANS SPINAROW 37046JAG	GREATEST HITS
20	16	VIRTUE VERITY 43020	VIRTUE
21	89	RICHARD SMALLWOOD WITH VISION ADORATION: LIVE IN ATLANTA	
22	34	KURT CARP SINGERS GOSPEL CENTRIC 72138	NO ONE ELSE
23	11	VARIOUS ARTISTS GOSPEL'S GREATEST HITS VOLUME III	
24	39	CARLTON PEARSON LIVE AT AZUSA 2 PRECIOUS MEMORIES	
25	24	ANONCED WORLD 8769EPIC	UNDER THE INFLUENCE
26	78	BOTTIE PEOPLES ATLANTA VINT 10233	TESTIFY
27	10	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
28	25	THE WILLIAMS BROTHERS BLACKBERRY 158ALMACO	STILL STANDS
(29)	NEW	DONALD LAWRENCE FEATURING THE TRI-CITY SINGERS GREETING CHRISTMAS	
30	26	BEN TANKARD & TRIBE OF BENJAMIN HELLO YOU PRAYTE ON	
31	25	MARVIN SAPP WARRNER ALLIANCE 40597	GRACE AND MERCY
32	19	REV. JAMES MOORE ANY OTHER DILL GOD SAYS IT'S OVER... LIVE IN PITTSBURGH	
33	17	JAMES HALL & WORSHIP AND PRAISE ...ACCORDING TO JAMES HALL—CHAP. III	
34	58	THE WILLIAMS SISTERS LIVE ON THE EAST COAST—LET EVERY EAR HEAR	
(35)	NEW	DOROTHY HOOVER MALACO 6024	HATTIE'S DAUGHTER
36	38	ANDRAE CROUCH QUEST 4924/WARRNER BROS.	PRAY
37	11	THE GWANA GOSPEL ANNOUNCERS GUILD RADIO ANGELS SO YOU WOULD KNOW	
(38)	RE-ENTRY	BAM CRAWFORD'S PURPOSE THE KING IS COMING ANY DAY!	
39	37	MISSISSIPPI MASS CHORUS I'LL SEE YOU IN THE RAPTURE	
40	74	WANDA NERO BROTHER SOUND OF GODS 223	ALL TO THE GLORY OF GOD

○ Records with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a second ▲. * Selling the entire week, and double ▲ means with a running total of two weeks. * Two hours. The RIAA multiplies shipping by the number of units and single ▲ indicates album, double ▲ indicates cassette and CD. Address indicates unit available. ■ program not or project under development. © 1997, Billboard/NM Communications.

Rev. Clay Evans

**"It's A Battle Axe" Now Available on CD,
Video and Audio Cassette at Christian
Bookstores and Distributors.**

Check Out Our New Web Site:

www.makerecords.com
More Records

MEER RECORDS
(Good "Gospel" Music All The Time)
1000 S. Dearborn Ave., Chicago, IL 60606

Ph.: 773-763-0020 • Web: www.medicapedia.com

63

In the
SPIRIT

by Lisa Collins

ON HIS OWN STRENGTH: With a whopping 11,050 in sales its first week out and the No. 1 slot on Billboard's Heatseekers chart (in the Nov. 15 issue), "Strength," the latest release by **John P. Kee**, proves he's still a major contender in gospel, despite his self-imposed semi-retirement from recording two years ago.

Then again, the term "retirement" for Kee has taken on an altogether different meaning. "It means," he states, "I go when I want to go."

With sales going so well, it's likely that he'll be going a great deal more than he'd like, given the momentum surrounding the release and the effort of New York-based Verity Records' promotional rollout.

"It was a concerted effort like I've never seen before," Kee reports of the campaign for his 13th album. "They went all the way, and it resulted in the best first-week sales I've ever had."

"The numbers—which are pretty significant for the gospel market—speak to the continuing viability of the gospel," reports Carla Williams, director of marketing at Verity. "This was not a record we were trying to cross."

"From an A&R perspective, John is standing his ground," notes Verity GM Tara Griggs-Magee. "He's added the element of praise and worship, but John is not playing 'follow the leader' in music trends. Basi-

Jazz
**BLUE
NOTES**

by Jim Macnie

NEW KID ON THE BLOCK: After a fleeting effort with jazz a couple of years ago, the Naxos label, well known for its success in the realm of budget classical titles, has again jumped into swing and improv. Six discs arrived from Naxos Jazz Oct. 14; another six are scheduled for the start of 1998. Pianist Mike Nock directs the series; he has worked in jazz for four decades.

"When the A&R guy is a musician, there's a tendency to push the envelope a little," says Naxos director of media relations **Laurence Vittes**. Vittes is pointman for the imprint until a full-time label manager is hired. He's candid regarding the time it takes for a staff to ably address a new market.

"Right now the label is trying to find its identity, to see exactly who the audience is and what it will respond to," Vettes says. "Also, the distribution company here has to figure out how well it can sell jazz. It's not the same as selling classical repertoire titles. We've got a break in that we also distribute the DeCapo Jazz label from Denmark. That's a full-price, standard jazz imprint with some appeal. So things are falling into place. The organization just has to learn the system." List price for the CDs is \$7.99, which should have even half-hearted fans taking a chance on Naxos product.

The first six titles represent myriad directions. "Havana Flute Summit" features the Latin groove of **Jane Bunnett** and **Orlando Valle**; the New York Jazz Collective's "Don't Know This World Without Don Cherry" unites the work of **Marty Ehrlich**, **Baikida Carroll**, **Frank Lacy**, and **Michael Formanek**, among others; Sam Yahel's "Searchin'" is an organ romp that displays the talents of young players from New York; and **Gordon Brisker**'s "The Gift" and bassist **Ron McClure**'s "Pink Cloud" are modern acoustic hard bop affairs. The set is rounded out by Nock's

cally, John is being tried and true to himself."

"What I was going for, Kee explains, "was a project that could tap the traditional just as well as the contemporary. I love the duet with **Darryl Coley** [*We Made It*]. It takes you back to Sunday-morning church. I've always started albums full-speed ahead with an upbeat single, but the first cut on this album, 'Come In The House,' was praise and worship, even though the lead single to radio was 'Strength.' From [the album's] conception, I've always had the attitude that I needed to make sure that Grandma was popping her fingers while Junior was dancing, and it's working."

"We have a real street-level, grass-roots campaign targeting churches, because that's where his base is," Williams adds. "But we're also supporting his efforts with his youth-outreach ministry."

To that end, a longform concert video is being shot

Nov. 29 at Morehouse College in Atlanta. Kee's Back to the Hood tour—which will include some free concerts—kicks off the first of the year.

BRIEFLY: Capitalizing on the buzz surrounding the debut release of 27-year-old newcomer **Nancy Jackson**, New York-based Harmony Records is prepping a video to support the surprising response and interest from gospel retail and R&B radio to the R&B adult title track "Free (Yes I'm Free)." The set bowed at No. 29 on Billboard's Top Gospel Albums chart in the Oct. 25 issue and has been turning a lot of heads since its Oct. 7 release. In other news, the label announced the signing of **Deniece Williams** Oct. 21. A release is tentatively scheduled for Feb. 24.

OOPS: The Karen Clark song "Just 4 Me" was not written by Boyz II Men as mentioned in the Oct. 25 column; it was written by Kelly Price.

own "Not We But One," a thoughtful trio date.

SANCTIONED SWING. Every label is looking for an angle to distinguish its reissue campaign. Verve's latest takes on the form of a funk-funk fusion, the latter angle. The label asked the veterans of its roster to create compilations of ironic Verve artists. The resulting "Ultimate Series" is a "best of" deal with its bias upfront. Joe Williams selected the Ella Fitzgerald material that best displays her range, while Duke Ellington chose the Dixie Swing era, the track that she thought had the most emotional impact. Three other titles—by Billie Holiday (picked by Shirley Horn), Nina Simone (Dianne Reeves), and Sarah Vaughan (Dee Dee Bridgewater)—streetsed Nov. 4. The "Ultimate Series" will continue in 1988 with discs by Clifford Brown, Dizzy Gillespie, Coleman Hawkins, Duke Peterson, and Ben Webster. The discs carry a midprice list of \$11.99.

CHANGES: Joe Pignato, who for the last 3½ years was marketing manager for BMG Classics, has taken a director spot at Jazz Central Station (JCS). "It's almost like a magazine," says Pignato of the ever-growing and much-ballyhooed World Wide Web site (www.jazzcentralstation.com).

"You can look at it like a publisher's position. There's a managing editor in place, a producer, a production coordinator, and technical person. The team makes sure JCS is everything it can be—the definitive site for jazz content on the Internet. We want to cover what's going on with records and artists and festivals, (as well as) creating artist-specific sites; we have milesdavis.com in the works." Pignato handled ECM and RCA Victor product at BMG.

Rad Messick has joined Broadcast Architecture as a research associate. Messick was PD at WVAE Cincinnati, a smooth jazz station. Broadcast Architecture is one of jazz's key research, consulting, and marketing concerns.

DATA: Dave Grusin brought his adaptation of "West Side Story" to a sold-out Carnegie Hall in New York Nov. 13... Rickie Lee Jones, a longtime fan of jazz and a heartfelt improviser, hooked up with Joe Henderson Nov. 1 at the San Francisco Jazz Festival. Jones participated in Henderson's adaptation of "Porgy And Bess."

TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			Compiled from a national sample of retail store and track sales reports collected, compiled, and provided by 	
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	5	THINK LIKE A GIRL WOTNS 41903/IMP	DIANA KING
2	2	11	MIDNIGHT LOVER WOTNS 41907/IMP	SHAGGY
3	3	7	DREAMS OF FREEDOM... AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB BOM MARLEY 41904/IMP	BOB MARLEY
4	4	25	REGGAE GOLD 1997 A&M 41905/IMP	VARIOUS ARTISTS
5	10	22	YARDCORE DELICIOUS VINYL SOBER/IMP JAY	BORN JERICAMS
6	5	104	THE BEST OF VOLUME ONE WOTNS 41906/IMP	UB40
7	12	15	RAGE AND FURY BULE/MOLANDIAN 32767/IMP	STEEL PULSE
8	7	17	FALLEN IS BABYLON ELECTRA 41908/IMP	ZIGGY MARLEY & THE MELODY MAKERS
9	11	7	HONDRARY CITIZEN LEGACY 4004/IMP	PETER TOSH
10	12	15	REGGATA MONDITA ARK 21 110/IMP	VARIOUS ARTISTS
11	8	19	GUNS IN THE GHETTO VIRGIN 44502	UB40
12	15	7	SKA ISLAND BLAND 41909/IMP	VARIOUS ARTISTS
13	NEW	3	BOX JCD SET WORLD TRADING CENTER 44902	BOB MARLEY
14	21	13	PASSION VP 1493	LADY SAW
15	RE-ENTRY	1	THE BEST OF ZIGGY MARLEY... (1980-1993) ZIGGY MARLEY & THE MELODY MAKERS	

TOP WORLD MUSIC ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			Compiled from a national sample of retail store and track sales reports collected, compiled, and provided by 	
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	6	THE BOOK OF SECRETS WARNER BROS. 45007	LOREENA MCKENITT
2	2	7	ROMANZA PHILIPS 45008	ANDREA BOCELLI
3	5	4	CELTIC CHRISTMAS III WOTNS 41910/IMP	VARIOUS ARTISTS
4	3	3	E O MAI TUNNELMUSE 002/IMP	KEALTI RICHIEL
5	4	12	COMPAS NINE/STANLEY 7347/IMP	GIPSY KINGS
6	6	8	BUENA VISTA SOCIAL CLUB WOTNS 41911/IMP	BUENA VISTA SOCIAL CLUB
7	7	21	RIVERDANCE CELESTINE 41912/IMP	BILL WHELAN
8	8	36	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 33375	ROMAN HARDMAN
9	12	29	CARO VERDE MUSIC PRODUCTIONS 41913/IMP	CESARIA EVORA
10	9	22	CELTIC PRIDE COLUMN MACDOUGALL/IMP	THE IRISH CELTIC BAND
11	13	3	MUSIC FROM THE COFFEE LANDS PUTUMAIN 125	VARIOUS ARTISTS
12	RE-ENTRY	1	W IS LIFE BOB 5903	ISRAEL KAMAKAWIWOOLE
13	RE-ENTRY	1	SAKIRA BLAND 32751	KHALED
14	RE-ENTRY	1	A TODA LA GUSTA WOTNS 41914/IMP	AFRO-CUBAN ALL STARS
15	RE-ENTRY	1	THE ROOTS OF RIVERDANCE CELESTINE 41915/IMP	BILL WHELAN

TOP BLUES ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
			Compiled from a national sample of retail store and track sales reports collected, compiled, and provided by 	
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	NEW	1	DEVICES WILD TROUBLE IS... REVELATION 2/IMP	B.B. KING
2	1	5	ONE OF THE FORTUNATE FEW COLUMN MACDOUGALL/IMP	KENNY WAYNE SHEPHERD BAND
3	2	15	LIE TO ME A&M 41916/IMP	DELBERT MCCLINTON
4	3	41	LIVE AT CARNegie HALL STEVE RAY VAUGHAN AND DOBBY TRUBLE	JOHN LANG
5	4	15	PAINT IT BLUE: SONGS OF THE ROLLING STONES VARIOUS ARTISTS	DAVE NAVARRA
6	5	4	JUST LIKE YOU COLUMN MACDOUGALL/IMP	KEP' MO'
7	6	73	COME ON HOME MUSIC COUNTRY	BOZ SCAGGS
8	NEW	1	CONTAGIOUS MUSIC COUNTRY	PEGGY SCOTT-ADAMS
9	NEW	1	ROAD TO JEN EUREKA 7706/IMP	COREY STEVENS
10	11	27	SENIOR PRIVATE MUSIC 87151/IMP	TAJ MAHAL
11	9	21	SWEET POTATO PIE MUSIC COUNTRY	THE ROBERT CRAY BAND
12	12	52	HELP YOURSELF MUSIC COUNTRY	PEGGY SCOTT-ADAMS
13	10	8	TAILSPIN HEADWACK SILVERSTONE 4161/IMP	CHRIS DUARTE GROUP
14	13	73	GOOD LOVE MUSIC 7480	JOHNNIE TAYLOR

Certification by the RIAA is based on sales of 500,000 copies. *Album certification for sales of 100,000 copies with which additional artists indicated by a separate listing. For the latest chart and additional details with a listing of the week's top 100 albums, visit our website at www.billboard.com. The RIAA also certifies the number of copies of each album sold, based on the number of copies of each album sold. *Album certification for sales of 100,000 copies with which additional artists indicated by a separate listing. For the latest chart and additional details with a listing of the week's top 100 albums, visit our website at www.billboard.com. The RIAA also certifies the number of copies of each album sold, based on the number of copies of each album sold.

Artists & Music

HIGHER GROUND

(Continued from page 62)

effort," Bredon says. "From what we know at this point, we think it will complement the awareness level and will, actually, be a good lead-in to the Dove Awards."

NEWS NOTES: Genesis Records, a Manassas, Va.-based label focusing on adult contemporary and inspirational artists, was recently launched by Lane and Wendy Smith, who will serve as president and VP of the label, respectively. The first artist signed to the label is Jim Bullard, well known for his work with Glad. His label debut, "The Things We've Handled Down," will be released Friday (21). The first single, "The Least That I Can Do," is already at Christian radio.

Day and recording set Gold City recently taped a TV special, "Home For The Holidays," which is slated to air in late November and December in 150 markets across the country. The special will feature music from the group's new Christmas project, also titled "Home For The Holidays," which features such holiday classics as "Joy To The World," "Silver Bells," "I Came Upon A Midnight Clear," and "O Come All Ye Faithful." The program

will also be available on home video.

De Talk recently performed before a crowd of 13,000 in Little Rock, Ark., at the first Racial Reconciliation Rally. Joining De Talk for the event were heavyweight champ Evander Holyfield, CeCe Winans, GRITs, Arkansas Gov. Mike Huckabee, the Rev. E.V. Hill, and former NFL player Miles McPherson. Dr. Billy Graham participated via video.

Texas native David Phelps has joined the Gaither Vocal Band. He replaces Jonathan Pierce, whose second solo album for Curb, "Mission," was recently released. • Gold- en Books has released "Butterfly Kisses," a narrative poem written by Bob Carlisle and his daughter Brooke that is based on his mega-hit song "Butterfly Kisses." The book will also be available in audio version featuring a new song, "Give Butterfly Kisses To Someone You Love." • Gary Chapman is once again taping "Sam's Place" at Nashville's Ryman Auditorium. Upcoming guests include Avalon, Ray Boltz, Clay Crosse, and Sandi Patty on Sunday (16) and Joe Diffie and Amy Morris on Nov. 30.

KEEPING SCORE

(Continued from page 62)

dam, the Netherlands; "Meisterling" in Wales for the following May; and a Wotan a bit beyond that. In the meantime, Terfel records "Wozzeck" next spring and begins a string of Falstaffs in 1999.

SIGNING ON: Here's an event that goes against these short-term, cautious times: Riccardo Chailly, 44, chief conductor of Amsterdam's Royal Concertgebouw Orchestra since 1988, has signed an exclusive five-year recording contract with Decca. The agreement covers nearly 20 projects that will, as the company puts it, "combine in a unique way Decca's strategy for the new

millennium—namely, the increased focus on operatic and vocal repertoire—with Chailly's remarkable breadth of activity in both the operatic and orchestral fields."

Chailly will record "Pagliacci" with the Concertgebouw and tenor José Carreras. Also on deck are Rossini's "Stabat Mater," Verdi's "Requiem," and the complete works of Václav Chailly will also record all the Rossini cantatas with the Orchestra Filarmonica della Scala, with the participation of Cecilia Bartoli, and music by Janáček, Zemlinsky, and Korngold with the Vienna Philharmonic.

"Charlie Musselwhite plays some of the most compelling blues on the planet, and his 17th feature album is a gem. His stellar harmonica playing encompasses all emotions."

Download

"Musselwhite's charmingly laconic vocals and frequently astonishing harp work sparkle on an uncommonly diverse set. ★★"

Chicago Tribune

CHARLIE MUSSELWHITE ROUGH NEWS

The new album available at your local record store or to order by phone call 1-800-745-4477.

On tour with Keb' Mo' and Dr. John:

November

- 15 Atlanta GA
- 16 Knoxville TN
- 18 Bloomington IN
- 19 Danville KY
- 20 Henderson KY
- 21 E. Lansing MI
- 23 Columbus OH
- 24 Richmond IN
- 25 Kalamazoo MI
- 27 Kitchener CAN
- 28 Toronto CAN
- 29 Akron OH
- 30 Mount Clemens MI

December

- 1 Chicago IL
- 2 Wausau WI
- 3 Green Bay WI
- 5 Detroit MI
- 6 Cincinnati OH
- 13 Santa Rosa CA

add.com. virginarecords.com
AOL Keyword: Virgin Records

pentatone
©1997 Virgin Records America, Inc.

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573

IMPORT & EXPORT
RECORDS

MASTERPIECE
Fredrick McGrover
LP CD & CAS
VP 1002-2

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN FLORIDA: 5893 S.W. 21st St. W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

**Reach For The STARS!
MOVING? RELOCATING?**

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL, OR STUDIO
PROPERTY? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE
STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

ARTISTS & MUSIC

■ BY IRV LIGHTMAN

NO.1 SONG CREDITS

HOT LATIN TRACKS
LO MEJOR DE MI • Rudy Perez • JKMC

by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Top Acts Come To Conway

Studio Offers Idyllic Setting, New SSL 9000

■ BY PAUL VERNA

It only takes a few seconds for visitors to Conway Recording Studios to forget they are in a recording studio in the middle of Los Angeles.

"It's as if you're recording at a secluded Hawaiian villa," says Conway

exquisite."

Scattered throughout this Eden-like setting are four buildings that house Conway's offices and studios—including Studio C, Conway's largest and most recently refurbished. That room has just added a 72-input Solid State Logic SSL 9000 J series console,

the reports on it were great," says Brundo. "SSL put some great old ideas in a new package. I had not been an SSL fan, but this board is great. The other engineers that used it were very happy with it—they said it was clean and punchy."

Since installing the board last summer, Conway has hosted rock band Hole, which has been working with producer Michael Beinhorn in Studio C (Billboard, Oct. 25). Brundo says a key factor in his decision to go with an SSL 9000 was the product's dual strength as a tracking and mixing desk.

A lot of the big SSL rooms are really mix rooms," observes Brundo. "I wanted to get something that would be good for tracking. The room—which had a Focusrite console that we outgrew—had a reputation of a good-sounding console. I thought of going the Neve 8068 route, putting two together, but I like new stuff. I like technology. The old staff breaks, and it's a technical nightmare. The new stuff sounds great, it runs great, and it has all the bells and whistles."

Studio C is Conway's most fully featured tracking area, with three large isolation booths, a 22-foot-high ceiling, a spruce floor, birch wood paneling, and a custom-designed mix-headphone monitoring system.

Conway's SSL 9000 has been customized with an 8-channel film monitor, which was designed for surround-sound mixing.

"We needed eight channels instead of the typical six because we score music for a variety of film formats," says Brundo, citing "Michael," "The Preacher's Wife," "Toy Story," and "Pocahontas" among Conway's movie credits. He adds, "I also like the console's fine-tune routing, line-level abilities, and automated small delays. Our 72-input frame gives us 144 automated inputs for mixing."

Although Brundo believes in high-resolution digital sound, he says he did not seriously consider a digital console for Studio C because "the digital alternatives [to the SSL 9000] are nothing that my clients want to get into. Everyone is waiting for digital consoles, but for a guy like me, I'm not interested. It's too complicated, and engineers like to look at the console and see where they're at. With a digital console it's very easy to get lost. Maybe the new kids coming up can relate [to digital boards], but the guys who have mature ears like to see what's going on in front of them."

Elsewhere in the facility, Conway's Studio A and B house Neve VR 72 consoles that have been modified by John Murgave of Mad Lab, Inc., a 20-year-old, Shadow Hills, Calif., firm that specializes in custom consoles. Murgave installed an all-discrete center section powered by GM-1 op amps in those boards.

Studio B is primarily a mix and overdub room that looks out over a 50-by-100-foot section of Conway's courtyard. Similarly, studio A is a

Overhead Christian Soldiers. Giffen recording artist Christian Lane takes a break from recording his debut album with legendary producer Tony Visconti at Royalelone Studios in Los Angeles. Shown standing, from left, are Royalelone assistant Jeff Thomas, Lane, and Visconti. Seated at Royalelone Studio B's Solid State Logic 4064 G+ board is studio manager Jennie Scobie. Lane's album is due in early 1998.

newsline...

CONSOLE MANUFACTURER Exponential and surround-sound specialist Digital Theater Systems (DTS), in association with the Music Producers Guild of the Americas (MPGA), are sponsoring a presentation on surround-sound music technologies and mixing techniques. The event—scheduled for Thursday (20) at A&M Studios in Hollywood, Calif.—coincides with the grand opening of the studio's newest mix room featuring 5.1 channel mixing and monitoring systems. Award-winning engineer/producer David Tickle and MPGA founder Ed Cherney will discuss the challenges and creative freedoms experienced creating 5.1 channel mixes of their projects with Belinda Carlisle and Bonnie Raitt, respectively, for the DTS Entertainment label. In other DTS news, the Westlake Village, Calif., company made a private equity placement of \$12 million, which it plans to use toward improving its infrastructure, enhancing research and development, and expanding DTS' marketing presence, especially in the multi-channel-music, home-theater, and consumer-electronics arenas.

SPECIALIZED LABORATORIES of Woodland Hills, Calif., will spin off its MultiDisc Technologies (MDT) subsidiary into a separately financed corporation, according to a Nov. 10 statement. Spatializer is currently seeking venture and strategic investors to provide a minimum of \$6 million in new funding, resulting in a post-financing gross valuation for MDT of no less than \$18 million. Under the plan, Spatializer would own a 67% equity interest in MDT, representing a value of approximately 50 cents per Spatializer share on a fully diluted basis. Spatializer is a manufacturer of multidimensional audio devices for the recording industry; among other products, MDT specializes in modular, stackable optical storage library systems based on proprietary robotics. Spatializer chairman/president CEO Steven D. Genshick says in the statement, "The principal objective of the reorganization is to separately finance the final phase of technology development, prototyping, and initial licensing operations of MDT and to relieve the Spatializer shareholders from the significant capital outlays and negative earnings impact of funding this phase."

SIOBHAN PAINE will take over management of the Manor Studios from Mike Oliver, who is departing the post, according to a statement from EMI Music Studios, which owns the Manor Studios, as well as Abbey Road, the Townhouse, and Olympic Studios. In her new post, Paine will oversee four Manor tracks, which operate from London, Barcelona, Spain, and Paris. Paine was previously manager of Olympic. Under her stewardship, the studio won Music Week's Best Studio award three times in the last four years. In a statement, EMI Studios VP Alan Parsons says, "We believe that the demand for the highest quality mobile recording facilities will continue. I am confident that Siobhan's involvement will be enormously beneficial in building on our success in this area."

DISTRIBUTOR INDEPENDENT AUDIO of Portland, Maine, has re-established its affiliation with U.K. manufacturers Cedar Audio, Motorworks, and Audio Design. Those three companies' products had been handled by Independent Audio president Fraser Jones when he headed the U.S. division of HBB Communications. Among other manufacturers distributed by Independent Audio are Semflex, Mutronics, Coles Ribbon Mics, and the ATC Pro Studio Monitor Series.



Conway Recording Studios owner Buddy Brundo sits behind the Los Angeles facility's new Solid State Logic SSL 9000 J series console.

owner Buddy Brundo of the complex's lush, tropical gardens. "There are two 4½-foot-by-8-foot picture windows that look out onto the gardens from Studio C. The view is

bringing Conway into a growing community of facilities that have embraced SSL's top-of-the-line board.

"I went with the 9000 because all

AUDIO TRACK

NEW YORK

COLUMBIA RECORDS singer-songwriter Patti Scialfa worked on her upcoming album at Clinton Recording with producer T Bone Burnett. Backing Scialfa on the sessions is a cast of players that includes drummer Jim Keltner, guitarists David Torn and Marc Ribot, keyboardist John Medeski, bassist Greg Cohen, and vocalist Suzy Yrrell. Engineer Roger Moutenot worked behind Studio B's vintage Neve 8078, assisted by Keith Shortreed and Pete Scriba. Bruce Springsteen and Sheryl Crow made guest appearances on the sessions, and Elvis Costello stopped by to say hello. Costello also worked at Clinton on a new original, "My Mood Swings," for an upcoming Joel and Ethan Coen-directed film. In other activity at Clinton, Island recording artist Tricky worked in Studio A on an upcoming, self-produced release with engineer Steve Tsai and assistant Mark Fraumfänger; metal demigods Angus Young and Brian Johnson of AC/DC used Studio A as the "secret location" of their recent Halloween Album Network syndicated radio broadcast, which included a 75-person studio audience; and Chieftains leader Paddy Moloney finished his soundtrack to the documentary "The Irish in Amer-

ica—Long Journey Home" with engineer Jeffrey Lesser and assistant Frankforter. At Tiki Studios in Glen Cove, N.Y., Big Jack Johnson & The Others worked on their forthcoming M.C. Records release with label owner Mark Carpenter producing. Session keyboardist Little Anthony worked on the sessions.

LOS ANGELES

SKIP SAYLOR has renovated its Studio B with a cosmetic facelift and the installation of a Solid State Logic 6064 E/G+ console with 16 vintage Neve modules, for a total of 40 inputs. Also at studio's tracking room has been redesigned to maximize its room sound. Among recent projects at Skip Saylor were an EPMD session for Priority Records with Priest producing, Keston Wright engineering, and Ian Blanech assisted; two other Priority acts, Ice Cube and Allthaught 1, both mixing new songs produced by Squeak, engineered by Carlos Warlick and Wright, and assisted by Blanech; and a session by RCA group Fusion with Deacon Smith producing and Blanech engineering. At Brooklyn Recording Studio, Dave Navarro produced the new Jane's Addiction album on Warner Bros. with

(Continued on next page)

AUDIO TRACK

(Continued from preceding page)

engineer Dave Schiffman; engineers Ed Cherney and Brent Billes mixed Bonnie Raitt's "Road Tested" live album in 5.1 surround sound for DTS; and Jimmy Watson was the producer and the upcoming Richie Sambora album for Mercury; and Sylvia Mass engineered the Foo Fighters' contribution to the "Tribute Freedom Concert" veteran music on Grand Royal Capitol.

At Sound Image in Van Nuys, Calif., I.E. Music's PolyGram recording artist Badi Assad tracked and mixed her upcoming release with Lee Ritenour recording; Jeff Young engineered, with Don Murray and Chris Morrison assisting. Also at Sound Image, Trauma arts Reacharound and Punk Junkies worked with producer/engineer Lee Popa and assistant Morrison. In other Sound Image news, SPV rock group Motorhead tracked with producer Howard Benson and engineer Mark Donnelly; Morrison assisted... Eddie Schreyer mastered the following albums at his Oasis Mastering facility: Coolio's "My Soul" (Jive), J. J. Abrams' "The Matrix" (Polygram), Sam Sall's "It's On (The Way We Live)" (Polygram), "The Gang Related" soundtrack (Priority), and upcoming albums by Van Halen (Warner Bros.) and Jon B (Sony Music).

NASHVILLE

JAMMY LANG mixed an upcoming A&M Records project at the Sound Kitchen with producer/engineer David Z and second engineer Tim Coyle. Also at the Sound Kitchen, Peter Frampton worked on a self-produced session with engineer David Thorne and assistant Coyle, and Randy Scruggs mixed a self-produced album for Warner Bros. with Steve Marconcini engineering and Coyle assisting.

At Woodland Studios, Tonic

ARCADIA CARVES ITS OWN PUB NICHE

(Continued from page 65)

have two spots this season on TV's "Melrose Place." "I hit Spelling Productions from the publishing side, and BMG and RCA [Pizzarello's label] hit them from their side at the same time. Knowing what their audience is—that more college students are listening to the young jazz performers—and plucking that angle with the songs helped get them placed."

As for the BMG arrangement, Baldwin says that "it took us six months to put it together, and once it was in place, I actively started to go out and get catalogs as well as jazz catalogs." She also credits BMG Music staffers Ron Oyster's premiere VP tour in New York and Andrew Ankin, managing director of the U.K. office, with playing key roles in the two companies' ties. At the Arcadia Group, Baldwin is assisted by veteran music man Nick Arluck, a lawyer who serves as business and legal affairs manager.

"We are internationally focused," says Baldwin. "I heard someone on a recent program about the Blue Note label say that if you're out in your garden every day and you see nothing but diamonds sparkling at you, eventually you don't mean anything, and you don't see them anymore. That's kind of how Americans view jazz. It's always been there." Alread, Baldwin adds, for the most part, "there are no other per-

tracked and overdubbed a self-produced Polydor project with engineer Chris Stone; Patty Loveless tracked her upcoming Epic Records album with Jimmy Watson as producer and Russ Martin engineering; and Gena Jones tracked an MCA project with Norro Wilson and Sherry Canaan producing and Billy Shedd engineering.

OTHER LOCATIONS

COOL/RESTLESS RECORDS recording group Perfect, featuring former Replacements member Tommy Stinson, will head to Ardent Studios this month to work with producer Jim Dickinson on its debut project. The project is scheduled to be mixed by Paul Kolderie and Sean Sledge at Fort Apache in Boston... At the Sweat Shop in Atlanta, MCA artist Immature tracked and mixed its upcoming release with producers Keith Sweat and Allan "Grip" Smith and engineer Karl Heilbrunn. DeDe O'Neal worked on a LaFace project, with Sweat and Smith producing and Heilbrunn and Sledge engineering, and the superstar smooth R&B trio of Galt, Gerald Levert, and Johnny Gill tracked and mixed its upcoming Elektra Records release with engineer Heilbrunn and assistant Lydin Kimball.

The Butthole Surfers worked with producer Paul Leary on an upcoming Capitol Records project at Arlyn Studios in Austin, Texas. Nearby at Pedernales, Wilco worked on a Pedernales project with engineer Larry Greenhill.

Please send material for *Audio Track* to Paul Verma, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036, for 212-512-6555; E-mail: Pverma@billboard.com.

formers or creators of jazz like jazz performers from America, so when they go overseas... they become more popular touring and recording than in their own country."

The Arcadia Group also deals in non-jazz music. "I represent Nana Simopoulos' Nanaio Music. She has a new CD just released worldwide, *After The Moon*, on Prestige/WorldSeries Are Music America. 'Poema Infinito'—a ballet she composed for the Bolshoi—had its premiere recently in New York. As an accomplished musician, she will be performing onstage as a solo artist at the New York City Opera's premiere of the production of Tan Dun's 'Marco Polo' this month."

In going after catalog deals, Baldwin says that "there's a lot of research that's done on each catalog before it's gone after, so that basically when I'm talking to [an owner] I know what the catalog and in a lot of cases what the problems are that they've had in its organization. I also have to make sure they get credit for things or make sure they get paid for things."

More catalog arrangements are apparently on the way. "Right now, they're either buying in by making contracts or finalizing contracts. A whole bank of phone calls are going out to start contacting even more people."

TOP ACTS COME TO CONWAY

(Continued from preceding page)

window on the side that overlooks the garden.

"You have natural light in all three control rooms, and you also have an electric shutter if you want to be in the dark," says Brundo.

Like any veteran, world-class facility, Conway has an enviable collection of vintage microphones and vintage processing equipment. "If you stacked the outboard gear vertically, there'd be 20 feet of it," says Brundo.

Conway also has a reputation for coddling its clients with every imaginable service and amenity. In its more than two-decade history, the studio has hosted some of the top acts in the business, including Eric Clapton, Lionel Richie, Fleetwood Mac, Green Day, Barbra Streisand, Billy Idol, Cher, Guns N' Roses, Sammy Hagar, the Rolling Stones, Motley Crue, Poison, Paul Labelle, Bart Becham, Michael McDonald, Bernadette Peters, Michael Crawford, and Juan Gabriel.

Brundo says his clients value the studio's idyllic setting. "You walk in the front door, down a hallway, and you're in the room," he says. "Conway is four separate buildings connected by a brick pathway with gardens, like a campus. The bathrooms are in the office, so you have to get out of the control room to go to the bathroom."

A native of Buffalo, N.Y., Brundo got his start in the business running a small, Seely's 3-track studio in the late '60s upstairs from his father's music store. Although Brundo was an aspiring musician, he fell in love with

the recording process and decided to concentrate on engineering rather than performing.

In the early '70s, Brundo and his wife, Susan—also a musician—moved to San Francisco to pursue their musical dreams. After six months, they became frustrated with the Bay Area and decided to move down the coast.

"We packed up the studio and the grand piano and moved to L.A. in 1972," recalls Brundo. "We got out of the freeway, and as soon as we pulled onto Sunset Boulevard, I said, 'I'm home.'"

Through a friend, Brundo landed his first industry job as a gaffer at Universal Studios—a facility that inspired the campus look of Conway.

At Universal, Brundo met engineer Phil Yeend, who owned Conway at the time. Yeend hired Brundo as an assistant, and within four years, Brundo and his wife purchased the studio from Yeend.

Recently, Conway has been enjoying a boom in business after some lean years from the early to mid-'80s, when the industry suffered a slump caused partly by an economic recession and by the changing economies of the record industry.

"We've known our best year ever, but you know how cyclical this business is," says Brundo. "The earthquake and the riots really hurt us for a few years. How do you include that in your business plan?"

Another significant factor in the erosion of the commercial studio busi-

ness this decade has been the prolific spread of home studios—a particularly sore point for Brundo, who in the early '80s helped mount an offensive against studios that were not zoned as commercial businesses yet were competing with the big facilities. The feud has since abated, however, and Brundo says he no longer regards home studios as a threat.

"That's part of the business now," he says. "If you want to have a studio in your house, go for it. That has nothing to do with me. It's a whole other thing."

Brundo says the end of the CD reissue bonanza has meant that record companies need to generate profits from new recordings rather than remastered catalogs. Accordingly, recording studios have benefited from the increase in production.

"The record companies have existed on reformatting their catalogs," he says. "That's over, so now if there's no new product, there's no profit."

Although Brundo never lost his touch for engineering, he says his duties as a studio owner prevent him from working on sessions. "It's very hard to run a place at this level and be in the control room," he says. "I'm 54 years old. Those 18-hour days, forget it. And the commitment of an engineer on one of these projects—I just can't do that anymore."

Fortunately for Brundo, there are many who still relish those long days, and they choose to spend them among the palm trees and exotic flowers of Conway.

PRO AUDIO/TECHNOLOGY CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 15, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE	CAROLEE IN THE MIDNIGHT	YOU MAKE ME WANNA...	LOVE GETS ME EVERY...	FEEL SO GOOD	TUNING, FEEL, AND...
ARTIST	SOME THING ABOUT THE WAY YOU LOOK TONIGHT	WANDA JACKSON	Shania Twain	Mase	STANG
PRODUCER	THE WAY YOU LOOK TONIGHT	Jheri Usher	Shania Twain	Shane "Puffy" Combs	Days of the New/ Scott Litt
ENGINEER	Elton John/Chris Thomas (Rocket/ALM)	Jamaine O'Neil/Lauren Kurland	Robert John "Mutt" Lange (Mercury)	Dee "D-Red" Angeliak (Bla Boyz/Interscope)	Scott Litt (Geffen)
RECORDING STUDIO(S)	TOWNHOUSE STUDIOS (London, England, U.K.)	KROSSWIRE STUDIO (Atlanta, GA)	MASTERTONICS (Nashville, TN)	DADDY'S HOUSE (New York, NY)	WOODLAND STUDIOS (Alhambra, CA)
ENGINEER(S)	Pete Lewis	Phil Latta, Jermaine Dupri	Billy Bink	Doug Winton	Allen Klatz
RECORDING	SSL 4072G + w/ Ultimate	DAW AMR 12	SSL 9000J	New VR60	New BDPX
CONSOLE(S)					Moog 3000
RECORDING(S)	Sony 3348 digital	Sony APR 24	Studer D827	Studer A800 III	Qam 1871 100A/ Studer A827
MASTER TAPE	RASP 931	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN	TOWNHOUSE STUDIOS (London, England, U.K.)	PHIL LATA CO CO (Atlanta, GA)	MASTERTONICS (Nashville, TN)	DADDY'S HOUSE (New York, NY)	AXIS (New York, NY)
ENGINEER(S)	Pete Lewis	Phil Latta, Jermaine Dupri	Mike Shipley	Michael Patterson	Bill Klatz
CONSOLE(S)	SSL 4072G + w/ Ultimate	SSL 4064G + w/ Ultimate	SSL 9000J	SSL G4000	SSL E/G
RECORDING(S)	Sony 3348 digital	Studer A827	Studer D827	Studer A800 III	Studer A820
MASTER TAPE	DAT	Ampex 499	BAF 900	Ampex 499	Apogee AOT/ Apogee 499
MASTERING	TOWNHOUSE STUDIOS (London, England, U.K.)	POWERS HOUSE OF SOUND (New York, NY)	MASTERTONICS (Nashville, TN)	HIT FACTORY (New York, NY)	GATEWAY (New York, NY)
ENGINEER	Pete Lewis	Heb Powers	Mike Shipley	James Bowers	Bob Ludwig
CD/CASSETTE MANUFACTURER	POD-HTM	BMG	POD-HTM	BMG	WEA

© 1997, Billboard/BPI Communications, Inc. HOT 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales relate weekly.

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

New Status Of Local Acts Adds Stature To Dutch Music Business

■ BY ROBERT TILLI

AMSTERDAM—The Dutch music industry believes two new landmarks are achieving a new level of maturity for the business.

On top of an unprecedented 29% market share for local product, the first five slots in the industry-backed *Mega Album Top 100* were held by Dutch artists for the week beginning Nov. 1.

"Five out of five, that's incidental, but

Solleveid specifically cites the launch of Dutch repertoire specialist Radio Noordzee National and music television station TMF as the main catalysts.

"The mega-success of the likes of [Dutch-language singer] Marco Borsato [on Polydor] and [violinist] Andre Rieu [Mercury] have shown our industry that you can get a return on investment on your domestic roster," says *Mega Top 100* managing director Maschjeid Bakker. Both artists are best sellers who can rely on a sales base of about half a

million unplayed outing. "Naked II." With its platinum album (100,000 units sold) "Niets Te Verliezen." De Kast, the runner-up at No. 2, represents the Friesian language. Further down the chart, dialect rock appears: Skik's "Niks Is Zoet" (Polydor) in the northern Dutch brogue and Rowwen Hze's "Water, Lucht En Liefde" (CNR), which has sold 60,000 copies, in a southern dialect.

Forty percent of the local product is PolyGram-owned artists. Mercury A&R manager Marcel Gelderblom attributes the hit status of the albums to a more focused approach. "We've had a No. 1 entry in the singles *Mega Top 100* chart for 11-year-old Jantje Smit in March with 'Ik Zing De Lied Voor Jou Alleen' and a No. 1 album with his [self-titled] debut album, but the novelty of a little schoolboy singing a sentimental tribute to his granny has worn off now," Gelderblom stresses.

"For his new Christmas album [out since Nov. 10], it was a matter of having our marketing strategy right, from the perfect single to the TV special." "The same applies to the new Rieu album, once more a CD tying in with the holiday season. Without a well-focused marketing campaign, you'll get nowhere."

One of the special elements in Rieu's marketing campaign is the inclusion of a few album tracks on a free CD sampler that goes with a special Christmas stamps package from the Dutch postal service.

Marketing has become vital, says Arcade Music Company Holland managing director Robin Simonsen. "For the

(Continued on next page)



GOLDEN EARRING

the mere fact that practically one-third of the market in Dutch repertoire, that's structural," observes Theo Roon, president of PolyGram Netherlands and chairman of local industry body NVPI.

The 100% score in the top five is not unique, reports Jan van Veen, one of Holland's leading chart historians. On April 22, 1990, the first six slots in the now-defunct *Elipse Top 50* were Dutch. The most striking resemblance between the old and the new chart is that the No. 1 album in both cases is by BZN, from the city of Volendam. The act is currently in the slot with "Pearls" (Mercury).

There is, though, one significant difference between the 1980 achievement and this year's. "The percentage of local product has never been this high," says NVPI managing director Paul Solleveid. "In the early '80s, Holland enjoyed the so-called Nederpop-mania, spearheaded by the band Doe Maar. However, the 25% market share of those days was achieved in a significantly smaller market."

Recent NVPI figures show an increase in market share for domestic artists from 21% in the last six months of 1996 to 29% in the first half of this year. Total revenue at wholesale value rose 4% from \$60 million guilders in the second half of 1996 to \$60 million guilders this year (approximately \$26 million-\$27 million), mainly due to the increasing presence of local product.

"Around 1992 the saturation point was reached on replacement purchases on CD of old vinyl records," says Solleveid. "The re-exploitation of catalog albums was over, and artists marketing came back into fashion. It's only logical that a search for Dutch talent started. Besides, the media have since become far more open-minded towards local product."

million copies for each album they release but easily sell in excess of those numbers.

"Looking at the top five [of the week in question], it's most interesting to what a wide variety of musical styles there is," Bakker adds. As with the No. 1 album by BZN, Frans Bauer and his first German-language album, "Well Ich Dieh Liebe" (Tiptop Records), at No. 5, epitomizes the populist repertoire.

At No. 4, female alternative rocker Anouk debuts with "Together Alone" (Dino). She is behind veteran rock band Golden Earring, at No. 3 with its second

TV Date For BMG's Bahlmann

LONDON—The departure of Arnold Bahlmann as head of BMG Entertainment International in Central Europe will, the executive believes, leave his eventual successor facing a challenge.

"Until a successor is found, responsibility for Central Europe will be handled directly by Rudi Gassner, president/CEO of BMG Entertainment International."

Bahlmann, who has been BMG's senior VP in Central Europe since the group's inception in 1987, says all record companies face the prospect of being squeezed by rivals in other areas of the leisure sector and challenged by the new order of Europe's single market.

"There'll be major, major competition on all levels," states Bahlmann, who concedes, though, that he will

"miss the music business extremely." Bahlmann was due to step down Nov. 15 to join the German pay-TV industry. A BMG statement says that by the end of 1998 at latest, Bahlmann will be president/chief executive of a new pay-TV group to be formed by CIT-USA and Kirch-Gruppe; BMG holds a 50% stake in CIT-USA and is responsible for all its TV business in Germany.

When he took over as BMG's senior executive in Central Europe, Bahlmann oversaw operations in four countries: Belgium, the Netherlands, France, and Italy. He points out that he has added a further nine countries since then.

Asked about his achievements in that time, Bahlmann cites a closer



Soweto Swings Through The U.K. The Soweto String Quartet represented South Africa at a Commonwealth in Concert show in Edinburgh, Scotland, organized by the U.K.'s Prince's Trust. The band followed the show with a London showcase to promote its new "Renaissance" album. Pictured standing backstage in London, from left, are band members Sandile and Thami, BMG Conifer marketing director Richard Dinnage, and band members Mashomi and Reuben. Seated, from left, are BMG South Africa international marketing development manager Eleanor Campbell, RCA Victor marketing and promotions manager Grainne Divine, and BMG Conifer marketing executive Claire Tyler.

Taiwan's Producer Chang Stable, But Still In Coma

■ BY VICTOR WONG

TAIPEI, Taiwan—Taiwanese singer/songwriter/producer Chang Yu-Sheng, who was severely injured Oct. 30 in an auto accident, remains hospitalized and in a coma. Doctors at Mackay Memorial Hospital in Tamsui, north of Taipei, have told local media that while the 31-year-old Chang's condition has stabilized, he has not regained consciousness since the accident and has suffered irreparable brain damage.

Chang is an established figure in the Taiwan recording industry whose star

rose most recently when he shared production duties on Taiwan's top-selling albums two years in a row: 1996's "Sister" (Forward) and 1997's "Bad Boy" (Forward), both for singer A-Mei.

At the time of the accident, Chang had just finished work on an album by A-Mei's sisters, Sista and Raya, titled "I Would Like To Cook For You" (Forward), as well as his own album, "You Say Yes, Your Mind Says No" (Forward). Both releases have in recent weeks registered on the local International Federation of the Phonographic Industry charts.

Chang began his career as a singer; his debut album sold 350,000 copies.

Returning from military service, he scored a major success in 1992 with "Big Sen," a multi-platinum album. He subsequently shifted his focus to producing and songwriting.

Forward Music managing director Alfie Chen says Chang's creative development has been unusual. He characterizes the artist as one of the few local singers to broaden his career. Of his first forays into songwriting, Chen says, "His songs were not very good, but the style was quite strong. We gave many examples of other singers [who] gave up trying to write, but he doesn't give up."

This gray is quite tough," Chang was working on A-Mei's third album at the time of the accident. There is no word on his replacement as producer.

Local radio stations have been flooded with requests for Chang's songs. "I think we are all very sorry about what has happened and are afraid to lose someone so talented," says radio station Voice of Taipei programming director Maureen Chang.

Assistance in preparing this story was provided by Geoff Dwyer in Hong Kong.



BAHLMANN

newslime...

PRODIGY swept the fourth annual MTV Europe Music Awards, picking up best dance and alternative act honors as well as a prize for "best video" ("Dread," XL Recordings) at the Nov. 6 event in Rotterdam, the Netherlands. Hanson took awards for best breakthrough act and best song for "Mmm-bop," which the band performed a cappella during the ceremony. Spice Girls were named best group, U2 best live act, and BLACstreet took best R&B act honors at the awards, which were voted on by MTV viewers. Other winners included Jon Bon Jovi, Janet Jackson, Oasis, and Will Smith. The station gave a special Free Your Mind Award for social and political engagement to the Landmine Survivors' Network.

PRODIGY

THE MUSIC ALLIANCE, the body formed by the recent merger of the operational parts of the U.K.'s Mechanical Copyright Protection Society and Performing Right Society (Billboard, Oct. 18), has restructured its senior management team. John Rathbone, formerly director of corporate development, becomes director of a new division, information services, which merges the information technology, data services, and corporate development departments. Former director of data services Geoffrey Rust is leaving "to pursue a career in consultancy" as a result of change, according to the Music Alliance, and the organization has made Rust's position's job as director of resources redundant. In a related move, the group has also created a new corporate services division under John Rowe, who was head of information technology.

POLYGRAM has appointed Bob Pel managing director of PolyGram Recording Services, a new division within PolyGram Classics & Jazz based in Hannover, Germany. Pel, a 10-year veteran of Philips Electronics, will oversee the worldwide recording and production activities of the Decca, Deutsche Grammophon, and Philips Music Group imprints. He will report to PolyGram Classics & Jazz president Chris Roberts.

ASIAN MUSIC BROADCASTER Channel V has inked a syndication deal with U.S. cable operator the International Channel (TIC). Channel V, part of Rupert Murdoch's Star TV group, will provide one hour of programming to be aired at midnight (PST) each weeknight on Colorado-based TIC, which claims to reach 7 million households. Planned programs include "Music Update Tokyo"; "I Am Siam" from Channel 5's "Thai-land"; "The Indian" from Channel 5's "India"; and "Philippines"; and the French repertoire package "Stars Arena."



—GEOFF BURPKE

THE U.K. GOVERNMENT'S Department of Trade and Industry and British Music Rights, the umbrella body for the territory's rights holders' organizations, has issued a warning to the music industry about the danger posed by the so-called "Millennium Bug" computer century-date changes. They say that it has technical and legal implications for certain businesses and not just computer departments and that companies have only until the end of next year to fix the problem. A Nov. 26 seminar in London will give advice on the bug and how to deal with it.

DORIS STURM has been appointed VP of Eastern Europe at BMG Entertainment International, overseeing the company's operational and strategic interests in the region. He has headed BMG Netherlands since 1990 and last year added stripes as managing director of BMG Benelux. Sturm's successor is Maarten Steinkamp, who was GM/ deputy managing director of BMG Netherlands. BMG Belgium GM Frank Aermot takes on additional duties as general managing director of the Benelux division.

FRENCH RETAILER FNAC has scheduled the long-awaited inauguration of its new store for Dec. 2 on the Champs-Élysées in Paris (Billboard, July 5). The 3,000-sq-meter "store," which will compete directly with the nearby Virgin Megastore, will stock music and multimedia products only. Other FNAC stores also sell photographic equipment, hi-fi equipment, and books. Like the Megastore, FNAC will open on Sundays. The store is planning a charity event for its first Sunday opening, Dec. 7, to benefit Sol En Si, which assists children affected by AIDS.

—REM BOULTON

On Top Piracy Penalties

Move Is Elie Of Parallel-Import Battle

■ BY CHRISTIE ELZEER

SYDNEY—Pirates are facing tougher penalties under a streamlined legal system under new measures introduced by the government here.

Increased sanctions mean that an individual pirate now faces fines of up to \$50,000 Australian (almost \$40,000), while infringing companies can be fined up to \$275,000 Australian (more than \$190,000—a rise of 10%.

Under the new rules, a copyright owner no longer has to prove that a CD is pirated. The burden of proof lies on the importer or distributor.

Courts also have more power to decide penalties depending on the seriousness of the case, and customs officers have been given a more streamlined border interception process. In addition, the distinction between first offense and subsequent offenses has been removed.

"This [is] a clear message to copyright owners and the consumer," says a trade partner that copyright enforcement is serious matters. "Copyright General Daryl Williams told a attorney law symposium in Sydney last week.

The government's move is seen by the music industry as the latest step—scoring in the long-running saga over lifting parallel import restrictions (Billboard, Oct. 27). Both sides in the debate are warring retailers and opposition party politicians as the bill to amend

copyright laws goes to the Senate over the next few weeks.

The increase in piracy penalties is seen as an attempt to deter pirates from the Australian music market, which is left vulnerable to Australian pirates.

Two weeks ago, the government announced a new scheme to mostly or fully ban the first time a copyright owner exploit the marketing potential of the Internet. This was done to neutralize claims by the Australian Record Industry Association that cutting down company profits would destroy investment in new talent.

In a related move, Phil Tripp, a Sydney-based commentator and publisher of the Australian Music Industry Directory, tendered his resignation in protest Nov. 10 from the Communications Industry Advisory Committee of government-run trade organization Austrade. He was appointed six months ago as sole representative of the music business to work with other committee members on a strategy to promote music as an export commodity through technological and communications innovations and overseas trade initiatives. Tripp, who has been exporting music in 1985 to over \$220 million in 1996, "Tripp points out, 'Any attempts to serve the current government would be futile, as its cracy attempt [regard] parallel import restrictions. It will kill any export initiatives and destroy this once-vibrant industry.'"

LOCAL ACTS ADD STATURE TO DUTCH BUSINESS

(Continued from preceding page)

new Golden Earring album, we've been working half a year pre-release. It's part of a well-thought-out plan, which includes everything from artwork to nontraditional marketing outlets like public buses," Simonson says.

"That might be business as usual in the U.S. and the U.K., but until three years ago that wasn't the case in our country," he continues. "In the last three weeks after the recording of an album, it came out without a proper plan. The moment of its release was the first time we started to think about it. On the other hand, it was less necessary then, as opposed to the current situation in a far more competitive marketplace. Now we even set up media relations sessions for our new acts, as we want them to say something that makes sense when they're interviewed on TMF."

Gerd Jan Karstens, product manager at Tiptop Records, home of popular Dutch-language singer artists like Frans Bauer and Marianne Weber, acknowledges the increased importance of focused marketing.

"Every element has been improved. A new way of thinking has been introduced," Karstens says. "Besides, the high tempo in which albums used to be released like run-of-the-mill products has been reduced quite dramatically. There's far more quality control now. A good record must now make sense to people out there want good stuff, and they just know that better product than ever is available now. And what's more, it's all in the album that counts."

For Rick Hartman, marketing director at Dmo, quality is the only thing that counts. "Admittedly, Anouk is top of the bill, but in the album that counts, mainly on the strength of her hit single

'Nobody's Wife.' You can come up with whatever smart marketing campaign, but when the song sucks, you can stand on your head but nothing will happen," Hartman warns.

Anouk has been warmly embraced by national top 40/alternative formatted Radio 3FM. "It's the only station you can go for alternative artists, as well as mainstream acts like Houdijk [alternative funk FM], says Hartman, who usually deals with MOR repertoire like songwriters Ruth Jacott and Anouk's former manager.

"In an early stage, Dmo informally asked us for our opinion on various single candidates," recalls Radio 3FM marketing manager Ben Houtman, and although we don't want to pretend we're A&R managers ourselves, the track 'Nobody's Wife' absolutely stood out. You don't get such songs with half every day."

"We're served with tons of ballads but only a few great rocks," Houdijk continues. "So we embraced that track even more. We tried other artists like the likes of Alanis, Sheryl, Melissa, and Meredith. For this remarkable artist we've used every tool we had at our disposal to champion her. Anouk's single has been power play, and her album has been CD of the week."

Whether Anouk or any of her international superstars become an international superstar remains to be seen. "There is no longer one big international musical genre which unifies all artists, but we have a growing number of European stars," says Maarten Steinkamp, GM at BMG Ariola Holland, Dmo's joint-venture partner. "R&B, for instance, must be big in Holland."

(Continued on page 100)

COPYRIGHT LAW

(Continued from page 1)

thereby depriving the music business of such improvements as it does provide.

"This is such a political question at present," says Frances Moore, head of European affairs for the International Federation of Music Publishers (IFPI). "It's a political question that has an extremely diplomatic lobby."

The draft that has come into the possession of the IFPI and its opponents in the U.S. is the WIPO Copyright Treaty (WCT) of 1992, which is the draft of the Copyright and Related Rights in the Information Society Directive (Billboard, Oct. 18, Oct. 26).

IFPI welcomes it in its present form in so far as it implements the provisions of the World Intellectual Property Organization (WIPO) treaties ratified by the end of the 1980s (Billboard, Dec. 28, 1990). That is, the draft provides for labels to be given the right to control the use of their copyrights over digital networks, it also outlines technology that would circumvent copy-protection systems.

However, Olivier Regnier, legal adviser at IFPI's Brussels offices, says consumers' rights to access, downloading and subscription music services. In these areas, also, labels would get only a right to "equitable remuneration" rather than a right to prevent broadcast as they would in other digital services.

The absence of the right to control broadcast means labels cannot negotiate with broadcasters, says Rick Dobbs, president of PolyGram continental Europe and a key member of the IFPI's lobbying team on this issue. This, he adds, leads to further and larger concerns.

"If an individual knows a particular record is coming over a digital medium, he can't broadcast it or subscribe to the service, they can make a clone—their own original copy," says Dobbs. "The concern is that record companies' ability to take the necessary risks in finding and breaking new bands will be limited because they will not see the benefits of taking that risk."

Another significant omission in the draft is the fact that it leaves control of private copying to individual governments within the EU. Though this was a painful thorn in the side of analogers, it was also a new approach to digital private copying," states Regnier. IFPI believes the EU must take lead in this area rather than leaving it to the pressure of overburdened national legislatures.

Dobbs says of the draft's overall impact, "If it goes through as it is, it will provide an improvement over current circumstances, but clearly, it will not be the end of what we need. It will be a step on the road."

More echoes that note, saying of the draft, "It's a very important first step in that it implements the WIPO treaties. But we're not completely happy in the sense that it should have gone further."

This, though, is the core of the industry's dilemma. All attempts by the music business to secure improved copyright protection in the digital arena are opposed by the telecom/Internet access providers alliance. If the labels join that alliance in consequence, they will have a general new document may be abandoned and never placed into the EU's legislative process.

The man responsible for smoothing the way between the music and telecom

HIT OF THE WORLD CONTINUED

EUROCHART (BIS) 11/2/97

THE LAST WEEK	SINGLES
1	BARBIE GRIE, AQUALUNA
2	SOMETHING ABOUT THE WAY YOU LOOK TONGHICANDE IN THE WIND 1997 ELTON JOHN
3	SPICE UP YOUR LIFE: SPICE GIRLS
4	AS LONG AS YOU LOVE ME: BACKSTREET BOYS
5	NEW I AM CELEBRITY DANCE A BARBARA STREISAND
6	MEIN IN BLACK WILL SMITH COLUMBIA
7	THE SILENT YOUNG THINGS
8	IT'LL BE MISSING YOU: PUFFY DUNCAN & FAITH EVANS
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	TURKISHMUSIC CHIMBAMBANDA
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

ALBUMS

1	SPICE GIRLS: SPICEWORLD VIRGIN
2	THE VELVE: URBAN HYMNS
3	THE ROLLING STONES: BRIDGES TO BABYLON
4	BACKSTREET BOYS: BACKSTREET'S BACK
5	ELTON JOHN: THE BIG PICTURE
6	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

SWEDEN (GLF) 11/2/97

THE LAST WEEK	SINGLES
1	SOMETHING ABOUT THE WAY YOU LOOK TONGHICANDE IN THE WIND 1997 ELTON JOHN
2	BURNIN' CUBE: SPICE GIRLS
3	SPICE UP YOUR LIFE: SPICE GIRLS
4	AS LONG AS YOU LOVE ME: BACKSTREET BOYS
5	NEW I AM CELEBRITY DANCE A BARBARA STREISAND
6	MEIN IN BLACK WILL SMITH COLUMBIA
7	THE SILENT YOUNG THINGS
8	IT'LL BE MISSING YOU: PUFFY DUNCAN & FAITH EVANS
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	TURKISHMUSIC CHIMBAMBANDA
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

ALBUMS

1	HIGHWAY 103: KAROLIN COLUMBIA
2	VIRGILIANA: KRAMKOP LARSEN 1997
3	THE VELVE: URBAN HYMNS
4	THE ROLLING STONES: BRIDGES TO BABYLON
5	BACKSTREET BOYS: BACKSTREET'S BACK
6	ELTON JOHN: THE BIG PICTURE
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

NORWAY (Deltens Gang Norway) 11/1/97

THE LAST WEEK	SINGLES
1	PRICE: IGOR (WARRIN G & SÖSS) PROGRAM
2	SOMETHING ABOUT THE WAY YOU LOOK TONGHICANDE IN THE WIND 1997 ELTON JOHN
3	THE VELVE: URBAN HYMNS
4	THE ROLLING STONES: BRIDGES TO BABYLON
5	BACKSTREET BOYS: BACKSTREET'S BACK
6	ELTON JOHN: THE BIG PICTURE
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

ALBUMS

1	SPICE GIRLS: SPICEWORLD VIRGIN
2	BURNIN' CUBE: SPICE GIRLS
3	THE VELVE: URBAN HYMNS
4	THE ROLLING STONES: BRIDGES TO BABYLON
5	BACKSTREET BOYS: BACKSTREET'S BACK
6	ELTON JOHN: THE BIG PICTURE
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

SPAIN (OTV/VELE 181) 11/2/97

THE LAST WEEK	SINGLES
1	CANDE IN THE WIND 1997 ELTON JOHN
2	BARBIE GRIE, AQUALUNA
3	AS LONG AS YOU LOVE ME: BACKSTREET BOYS
4	THE VELVE: URBAN HYMNS
5	THE ROLLING STONES: BRIDGES TO BABYLON
6	BACKSTREET BOYS: BACKSTREET'S BACK
7	ELTON JOHN: THE BIG PICTURE
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

ALBUMS

1	SPICE GIRLS: SPICEWORLD VIRGIN
2	BURNIN' CUBE: SPICE GIRLS
3	THE VELVE: URBAN HYMNS
4	THE ROLLING STONES: BRIDGES TO BABYLON
5	BACKSTREET BOYS: BACKSTREET'S BACK
6	ELTON JOHN: THE BIG PICTURE
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

PORTUGAL (Phonogram) 11/2/97

THE LAST WEEK	SINGLES
1	ANDREA BELLINI: ROMANZA
2	DANIELA MERCURY: FELDON CON ARROG
3	MAGREDO: O PAPA DO
4	PAULO GONÇALVES: CLARE TUDOU
5	ELTON JOHN: THE BIG PICTURE
6	THE VELVE: URBAN HYMNS
7	THE ROLLING STONES: BRIDGES TO BABYLON
8	BACKSTREET BOYS: BACKSTREET'S BACK
9	ELTON JOHN: THE BIG PICTURE
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

ALBUMS

1	SPICE GIRLS: SPICEWORLD VIRGIN
2	BURNIN' CUBE: SPICE GIRLS
3	THE VELVE: URBAN HYMNS
4	THE ROLLING STONES: BRIDGES TO BABYLON
5	BACKSTREET BOYS: BACKSTREET'S BACK
6	ELTON JOHN: THE BIG PICTURE
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

FINLAND (Radiofon) 11/2/97

THE LAST WEEK	SINGLES
1	THE VELVE: URBAN HYMNS
2	THE ROLLING STONES: BRIDGES TO BABYLON
3	BACKSTREET BOYS: BACKSTREET'S BACK
4	ELTON JOHN: THE BIG PICTURE
5	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
6	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

ALBUMS

1	SPICE GIRLS: SPICEWORLD VIRGIN
2	BURNIN' CUBE: SPICE GIRLS
3	THE VELVE: URBAN HYMNS
4	THE ROLLING STONES: BRIDGES TO BABYLON
5	BACKSTREET BOYS: BACKSTREET'S BACK
6	ELTON JOHN: THE BIG PICTURE
7	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
8	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
9	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
10	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
11	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
12	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
13	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
14	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
15	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
16	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
17	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
18	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
19	THE KELLY FAMILY GROWING UP: KELLY ROWLAND
20	THE KELLY FAMILY GROWING UP: KELLY ROWLAND

WORLD MUSIC FALSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SUDAN/EGYPT: Now a resident of Cairo, Egypt, where she is a tattoo artist known as the Queen Of Henna, the singer Setona comes from the most eastern part of Sudan. The area is at the crossroads between Africa and the East, a major trading route for centuries and one that has been traveled by thousands of Muslim pilgrims on their way to Mecca. This has produced a fascinating melting pot of African and Arabic musical influences in Setona's music, as displayed on her new album, "African Crossroads" (Blue Flame/FMG). Songs from around the continent became part of the collective memory of her people as she was encircled by various cultures. Accordingly, certain influences in Setona's music come from West African and East African countries she has never visited, prompting her at times to sing in languages she only half understands. Performing in public as a female musician has connotations of indecency in traditional Sudanese culture, so Setona was forced to move to Egypt, where she now enjoys a second career as a wedding consultant. She has become the leading expert in the typical henna tattoos, without which no traditional wedding ceremony is complete, hence her nickname: "the tattooed & his bride, Mayday."

NGEL WILLIAMSON

AUSTRALIA: Internationally acclaimed classical guitarist John Williams, 55, received more than applause when he returned to his birthplace, Melbourne, for four concerts. He was also awarded an honorary doctorate from the University of Melbourne Oct. 21 for "delivering the classical guitar as an instrument of highest artistry to the largest possible international audience." Williams began playing guitar at age 4 and moved with his family in 1962 to London, where he was taught by Christopher Segovia. Williams, who made his recording debut at the age of 17, is signed to Sony Music and is a professor of guitar at the Royal College of Music in London. "My life is dedicated to the guitar and music," Williams says. "I am not a nationalist or patriotic person, but every now and again, it comes up that I'm actually quite proud to be Australian." The formality of the reception was a far cry from the master class he gave himself before. Dressed in a colorful black shirt and gray pants, he cracked jokes and went through his pieces in front of 30 suitably impressed students.

CHRISTIE ELIZABETH

NORWAY: He talks and hums instead of singing, he hasn't had any radio hits, his music is a mixture of jazz and blues, and his two recent albums are making chart history. The success of 71-year-old Odd Berretzen, who has been a solo recording artist for 24 years, contradicts recent industry wisdom. Two years ago, he teamed up with Lars Martin Myhre to make the album "Neon Ganger E Det Allright" (Sone Times 81 All Right), released on Pylken & Co. Recorded cheaply and initially marketed on a shoestring budget, it has since sold 130,000 copies, according to the record company, and is still in the top 20 after 96 weeks, making it the longest-running album in Norwegian chart history. The follow-up, "Vintersang" (Winter Song, currently at No. 1 on the chart, has already sold 60,000 copies (platinum) since its release in October, according to the label. The Norwegian-language lyrics, which Berretzen spouts rather than sings, are gently humorous reflections on the mysteries of life set against various laid-back jazz/blues melodies. One of his more intriguing observations concerns sea gulls: "I hate sea gulls/Not all the time of course... / But when they open their mouths and scream like sick souls... / I dare not think about which party they were for." Perhaps it's something they put in the water over here.

LA ROBERT UTTERSON

INDONESIA: Dunia Kiki (meaning Small World), the duo comprising singer Melke Roesame and drummer Hutama Aestuan ("Toom") Ardimahardja, merges rock and blues with a computer sequencer to produce material that has been the most popular dance music in Indonesia for years. "Their sound is no different," promoter Carl Mora says. "It bridges two eras, and it bridges East and West, crossing thoughts, culture, and music." Roesame and Ardimahardja met in a Bandung, West Java, university vocal group in 1993. Roesame had just cut a solo album, "Galen" (Gale), and Ardimahardja was a blues fuser, on Atlantic in 1989, which sold 80,000 copies, according to the singer, while Ardimahardja, with his former band, Gita, played top 40 rock in pubs around Java. The pair came up with the idea for Dunia Kiki thanks to a mutual interest in heavy metal and blues. "I hear disco or heavy metal, and there is something missing," Ardimahardja says. "We looked to fill that gap." The name Dunia Kiki is a play on their religious associations. "There are many things to think about on earth. We must not be too busy to think beyond," Ardimahardja says. "Their music is like the blend you find in a cosmopolitan city." Mora says. "It reflects the subconscious pattern of daily life."

DIERCE CAMPBELL

SOUTH AFRICA: Producer/composer/multi-instrumentalist Don Laka's name is not only spreading across various music genres and media outlets, he is also beginning to make a name for himself internationally. A successful producer of some popular dance music, he has released records on his Kalawa label, and he has played on and produced Hugh Masakela's new album, "Black To The Future" (Sony South Africa). Now Laka's own solo instrumental album, "Destiny" (Sony South Africa), in which he played every instrument himself, is a surprise gold-certified disc (25,000 units), thanks in part to the title track having been used as the signature tune for a TV program. In concert, Laka's animated movement on the piano stool as he lays down a pounding rhythm, then tenses out a delicate melody line, is a sight worth seeing. His blend of music, which often sounds like jazz/funk to Western ears because of its incorporation of the new, upbeat kwaito dance rhythms, is described as "a perfect mix of the old and the new." "That's because it reflects the new South Africa," Laka explains.

KWAKU

Batereasa Power Station To Be A Rock Powerhouse

WHAT BUILDING on the London skyline is the city's most recognizable rock 'n' roll landmark to music fans around the world?

London's usual lineup of landmarks—Big Ben, the Houses of Parliament, Tower Bridge—have little if any rock 'n' roll cache. The famed crumbling outside Abbey Road Studios is a pilgrimage site, but how many fans could instantly identify the studio building itself?

For the past 20 years, however, one of the most dramatic structures on the London skyline has had an instant rock-'n'-roll connection—although the building itself has been largely abandoned.

With its four towering yet silent antennae, the station is rising above massive brick walls on the south bank of the River Thames, the Batereasa Power Station known to Londoners. Add a huge inflatable flying pig to the picture, and rock fans worldwide will immediately recognize the build-from-the-cover of Pink Floyd's 1977 album, "Animals."

Next month, the Batereasa Power Station becomes an unlikely but significant rock 'n' roll landmark with a series of concerts staged at a temporary indoor arena constructed within its walls. Sponsored by a U.K. bank, the six-day 97 concert series will feature performers by Australia's Peter Dinklage, Ireland's Boyzone, and U.K. artists including Cast, the House of Love, the Brand New Heavies, Paul Weller, and Wet Wet Wet. Promoters and booking agents ought to have no difficulty in finding rock acts to headline. Most of whom will easily recognize the site.

Long-term plans for the Batereasa Power Station call for its renovation with a complex of theaters, restaurants, and virtual-reality rides. No word yet if those rides will include rock flying pigs.

THE RISE of non-Anglo-American repertoire is one of the most significant trends in the global music business in the '90s. Sometimes it can be illustrated with a snapshot. Consider Warner Music International's (WMI) recent tally of its 20 best-selling albums for the first half of 1997. Madonna tops the list with the soundtrack to "Evita." But eight of the remaining titles are by non-Anglo-American artists. The consist of "Smiling: The Best Of" by Japan's Noriyuki Makihara; "Puli-Pujan" by Malaysia's Rahmah; "Cosa Sta Succedendo" by Italy's Pina Paganini; "Las Cosas Que Vives" by Italy's Laura Pausini; "We See The Same Sun" by Germany's Mr. President; "Staying on the Up" by the French duo; "Waiting for You" by Cantopop star Sammi Cheng; and "Cha Cha Cha No. 3" by Thai artist Add Ca-

raño. Compilation albums, on which non-Anglo-American hits are part of the mix, take five more of the top 20 spots in the WMI countdown.

"GIRL" GROUPS would never have today's most successful British popster, but the music without Phil Spector, the legendary producer behind the Ronettes, the Shangri-las, the Crystals, and others. But today's most successful girl group apparently leaves him cold. "Am I the only who knows what he believes the Spice Girls are the anti-Christ?" quipped Spector Nov. 4 during a rare public appearance in London, where he received a special inspiration award from Q, the British music magazine. In a more serious vein, Spector remarked, "Coming back to London brings back wonderful memories. I came here, and I met people who were, like, left footprints on my heart, after which I was never the same."

COUNTRY MUSIC's profile has gained a boost in Germany with the launch of Star FM in Berlin, the market's first full-time country radio station. The station, a former part of America outlet at 87.9 FM, will feature 60% "hot country," or new product, according to Communicare, the international newsletter of the Country Music Assn. Star FM may be competing with Rainer Eichorn, On Air Syndication, Hauptstrasse 65, 12159, Berlin.

BORDER CROSSINGS: Japanese super-producer Tetsuya Komuro and one of his biggest-selling artists, Avex Trax's wonder girl, Namie Amuro, will perform Nov. 23 in Shanghai, China, at a concert marking the 25th anniversary of the normalization of diplomatic relations between China and Japan. The show will be Amuro's final gig before taking a maternity break. Earlier this year, she was named domestic artist of the year by the Recording Industry Assn. of Japan, with more than 4 million in album sales and 4 million in single sales for the year ending Jan. 20. Komuro, who will be appearing with his new band, Museum, produced the three biggest-selling singles in the Japanese market in the first half of 1997, including Amuro's "Can You Celebrate?" He is currently living in Los Angeles following the launch in June of TK, Inc., a joint venture with Rupert Murdoch's News Corp., aimed at developing Asian artists.

Home & abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information can be found in the Billboard, 385 Broadway St., New York, NY 10017. Tel: 212-333-3316.

Bell Rings In Mainstream Exposure Peg Music Artist Carries On Christian Themes

■ BY LARRY LeBLANC

TORONTO—Given that his father is a federal penitentiary pastor, it's not surprising that Steve Bell became a Christian performer. However, the Winnipeg, Manitoba-based singer-songwriter says he didn't intentionally set out to follow that path.

"I never decided to become a Christian artist," says Bell. "It's just that the Christian sentiment is what is in my heart, and that comes out in my songs."

"Romantics & Mystics," Bell's fifth album and his first to be widely available throughout Canada, was released to the Christian marketplace Oct. 1 by Signpost Music, distributed by Christian Marketing Canada (CMC) in Niagara-on-the-Lake, Ontario. The album will be released in the national music retail market Oct. 28 by Signpost's Peg Music, a division of Oak Street Music, and distributed nationally by the CMC International.

Steve McCole, president of Christian Marketing Canada, which also distributes the EMI Christian Music Group, Integrity Music, and Providence Distribution, says, "I'm committed to breaking Steve in Canada and in America. [With this album,] I intend to pound down the doors of the major U.S. Christian labels I distribute here to tell them how good he is." Bell's recordings are available exclusively in Canada.

"Steve is a true talent," says Randy Laaksonen, owner of the Christian bookstore House of James in Abbotsford, British Columbia. "I like his down-to-earth lyrics [and] creative guitar work. He has a gifted way of combining the phrasing of his lyrics with his guitar. He also has a tremendous voice."

Jim Leek, music director for multicultural CMR Oshawa, Ontario, which airs Christian music weekdays, is also a fan. "There aren't many [Christian] singers of Steve's caliber in Canada," he says. "Here by The Lord, I wonder if he's a Peg Music release, a single, 'All For A Loveless Night,' to Canadian AC and Christian radio formats No. 4. Bell had done a video for his song, which was directed by Terence Odetta, which went to Canadian video outlets No. 14."

Peg Music is marketing Bell as a contemporary folk artist, but his Christian music appeal will not be overlooked. "When people in the secular market hear him, they'll be blown away," says Gilles Goyette, president of Oak Street Music. "However, he made it clear he's not leaving the market he's in. He's just looking for a wider market."

Following Bell, his 1989 Signpost debut set, "Comfort My Soul," has sold 25,000 units to date. Its '96 follow-up, "Deep Calls To Deep," has sold 30,000 units. "Burning Ember," released in '94, has sold 22,000 units and his '95 Christmas set, "The Feast," has sold 15,000 units.

Bell notes that "a high percentage" of his sales have come from selling his

albums at his concerts. Only "The Feast" has been nationally available in the Christian marketplace here, and his first two albums were available only at his concerts. The Manitoba-based Riverton and Windflow Distribution handled his recordings until he linked with CMC two years ago.

Bell says his success in the Canadian Christian market has come from having an aggressive grass-roots strategy. "People send tapes to each other, and I'm on the phone all the time," he says. "I've got [an informal] video we hand out indiscriminately. Whenever I do a concert, we send hundreds of these videos to hand out."

Co-produced by Bell and his partner since 1993, David Zepinski, "Romantics & Mystics" was mostly recorded at the Shippagan, New Brunswick, home of Winnipeg. Among the musicians supporting Bell are Brent Barkman (piano, synthesizer), Ferguson Marsh (bass, Chapman stick), Kevin Smith (drums), and a vocal trio, bezouk (mandolin), Greg Black (drums), and Gilles Fournier (double bass).

Bell records in a meticulous and controlled manner. On past projects, he would record a bed track of acoustic guitar, then add and build the track on top of other instruments, like mandolin and electric guitar, before bringing in other musicians to overdub their parts in the studio.

Bell didn't work in the studio with a band in the traditional manner for "Romantics & Mystics," either. But by first sending his songs to other musicians and asking them for suggestions on arrangement, he slightly altered how he constructs an album. He sent Barkman demos of six of the album's 12 tunes. "Here by The Lord, I wonder if I'm a Loveless Night," "A Lone Tonight," "Can I Go With You," "This Is Love," and "Keeping Vigil"—to pre-program them. Kovac set the tones for his first Toronto-based Breit with DAT version of several tracks to overdub his parts.

"After Brent did [the arrangement], I started working on the tracks on my own on a DASH [digital recorder]," says Bell. "That changed my overall sound and set the tone of [the remaining] tunes. Kovac set the tones for the songs by the sounds he chose. He recorded all his [parts] in his kitchen in Toronto."

Of the album's 12 songs, nine were written or co-written by Bell. "The Water" and "Keeping Vigil" were written by Jim Crockett, and "Can I Go With You" was penned by Canadian singer Bruce Cockburn. "Bruce more than anybody has allowed me to be able to write what's in my heart," says Bell. "He's a Christian, and he's honest that a lot of [life's] problems don't make sense. I've had a first-hand experience, I thought, 'It's O.K. to be honest [in songwriting] and be a Christian.'"

Born in Calgary, Alberta, Bell was 5 when he was moved to the town of Riverton, Alberta, after his father, Alfred, went to work at the Drumheller Penitentiary. When he was 12, Alfred was transferred to Stony Mountain Penitentiary;

north of Winnipeg. By his teens, Bell had begun performing Christian-style music with other family members during his father's prison years.

When Bell first began playing guitar at age 8, prison inmates would offer him tips, a scenario chronicled in his song "Bramble Creek" on the album.

Alfred had no reservations about his son mixing with criminals. Says Bell, "There's no question that [inmates] represent a lot of evil, but bad choices, and intentional harm. But, as a kid, I was grateful that someone was showing me a G chord. I liked these guys and, being a kid, if I didn't see judgment in my eyes maybe for a brief moment, maybe they felt like human beings."

A year after Bell left high school, his father was transferred to the Edmonton Institute, but Bell remained in Manitoba to sing lead with gospel band Brother Love, which, in nearby Steinbach, had been touring Canada for years. But as he says performing on the Christian circuit was not what he had envisioned. He left the group after only six months.

Bell then moved to Winnipeg and worked in a music store. He started making connections with musicians and briefly joined a couple of rock bands. Then, in '75, he co-founded the acoustic group The Lord, I wonder if I'm a Loveless Night. Bell's bandmates were Tim Elias (guitar) and John Schmitt (flute, saxophone). Although they were popular in Manitoba, they were not popular in the Canadian folk music and university circuit. Elias, Schmitt & Bell failed to break through nationally. After the trio split in '84, Bell was a local country singer. He was a guitar player in country acts Rhonda Hart and Byron O'Donnell, but he says he was unhappy in that role.

In '85, Bell quit performing to raise his two kids while his wife, Nancy, worked as a school teacher. It was, he says, a "desolate year," at 23, after more than a decade of touring. "I felt like a failure and that he had no future."

Bell says he was in bed one night, in a half-dream state, when he felt God speak to him. "I was more like a heat in my chest, like a physical sensation," says Bell. "I interpreted the voice saying that [the solemn] time of my life was over. That was the end of the time of my life and the Scriptures suddenly made sense to me. I hadn't written a song in six years, and suddenly I was writing one every day."

MALE BRIEFS

On Nov. 11, in celebration of its decade in Canada, HMV Canada released "Ten Years Of Him," a limited-edition (10,000 units) album featuring 16 of his best-known songs featured are Celine Dion, the Tragically Hip, Bush, Sarah McLachlan, Toni Braxton, Willy Nelson, Tom Cochrane, and Stevie Wonder. Crowded House. The album is available exclusively at all 98 HMV Canada stores, and proceeds will go to the Canadian Music Therapy Trust Group.

SPAN

The Billboard
Spotlight

¡Viva Los Amigos!

BY HOWELL LLEWELLYN

A GALA EVENING in Madrid on Thursday, Nov. 20, marks the launch of the Premios Amigo, the world's first music-award ceremony celebrating achievements by the Spanish and Latin music industries, as well as those of Anglo-European artists. The crucial goal of the Premios Amigo—organized by Spain's IFPI affiliate AFYVE with the participation of all Latin American IFPI associations grouped in the Federación Latinoamericana de Producciones Fonográficas (FLAPF)—is to strengthen the ties between the markets of Spain and those of



Alejandro Sanz

nizer. Condé is the current AFYVE president.

Meanwhile, the person to whom the Spanish industry turned to make the Amigo Awards a successful event was Lisa Anderson, who for the past seven years has been executive producer of the Brit Awards for the British Phonographic Industry.

"I can't really comment on the relationship between the Spanish and Latin American markets," said Anderson, speaking at a

Continued on page 74



**Premios Amigo Awards Encourage Latin Relationships,
Recognize Achievements Of Music From Around The World.**



Spice Girls

Latin America.

"Which essentially means Spain selling more records in Latin America and vice versa," acknowledges Warner Music Spain president Saul Tagarro.

"Although we see that as only a first step toward boosting future Latino music sales in Anglo-European markets," adds Claudio Condé, president of Sony Music Entertainment Spain, as the two men explain the goals and plans behind the Amigos.

Tagarro was an early supporter of the Amigo idea when it was first proposed in June 1996, after AFYVE formed its Fundación Instituto Para la Promoción de la Música, the event's official orga-



Eros Ramazzotti

And the Nominees Are...

Here are the nominations for 14 prizes to be presented at Spain's Premios Amigo awards to be held in Madrid on Nov. 20. The awards are distributed within three categories: Spanish, international and Latino artists. Albums released in Spain between Sept. 1, 1995, and Aug. 31, 1997, were eligible for nominations this year.

SPANISH

Best Male Artist

Pablo Galdames, "Tan Grande Me Mí" (BMG Ariola)
Joan Parnó, "La Huella Sonora" (BMG Ariola)
Juan Fernández, "Yo, Mi Casa, Confié" (BMG Ariola)
Alejandro Sars, "Má" (Warner)
Joan Manuel Serrat, "D'un Temps D'un País" (BMG Ariola)

Best Female Artist

Ana Belén, "Mirame" (BMG Ariola)
Nina Pastore, "Entre Dos Pájaros" (BMG Ariola)
Rocío, "Lunas Rotas" (Universal)
Imma Serrano, "Cantos De Sirena" (BMG Ariola)
Ana Torroja, "Puntos Cardinales" (BMG Ariola)

Best Group

Celtas Cortés, "En Estos Días Inciertos" (Dro/EastWest)
Ela Balle Sola, "Ela Balle Sola" (EMI Hispano)
Extremoduro, "Ágita" (Dro/EastWest)
Jarabe de Palo, "La Placa" (Virgin)
Vergara Blues Band, "Gipsy Boogie" (Dro/EastWest)

Best Album

Jarabe de Palo, "La Placa" (Virgin)
Carlos Núñez, "A Irmandade Das Estrelas" (BMG Ariola)
Rocío, "Lunas Rotas" (Universal)
Alejandro Sars, "Má" (Warner)
Ela Balle Sola, "Ela Balle Sola" (EMI Hispano)

Best New Artist/Revelation

Jarabe de Palo, "La Placa" (Virgin)
Ela Balle Sola, "Ela Balle Sola" (EMI Hispano)
Monica Naranjo, "Palabras De Mujer" (Universal)
Carlos Núñez, "A Irmandade Das Estrelas" (BMG Ariola)
Rocío, "Lunas Rotas" (Universal)

INTERNATIONAL

Best Male Artist

Beck, "Odelay" (Geffen)
Andrés Bocalini, "Romancia" (Polydor)
Paul Carrack, "Blue Vines" (EMI Hispano)
George Michael, "Older" (Virgin)
Van Morrison, "The Healing Games" (Polydor)

Best Female Artist

Tori Braxton, "Secret" (A&M/Arista/BMG)
Marilyn Carlin, "Daydream" (Columbia)
Celine Dion, "Falling Into You" (Columbia)
Gloria Estefan, "Destiny" (Epic)
Lisa Stansfield, "Lisa Stansfield" (Arista/BMG)

Best Group

Backstreet Boys, "Backstreet Boys" (Virgin)
The Corrs, "Forgiven Not Forgotten" (Dro/EastWest)
Jenifer Lewis, "The Corrs" (Columbia)
Jenifer Lewis, "The Corrs" (Columbia)
Oasis, "Be Here Now" (Columbia/Sony)
R.E.M., "Reverend" (Geffen)

Best Album

The Corrs, "Forgiven Not Forgotten" (Dro/EastWest)
Celine Dion, "Falling Into You" (Sony)
Oasis, "Be Here Now" (Columbia/Sony)
Texas, "White On Blonde" (Mercury)
U2, "Rattle and Hum" (Mercury)

Best New Artist/Revelation

Andrés Bocalini, "Romancia" (Polydor)
Hanson, "MmmBop" (Mercury)
Nek, "Nek" (Warner)
No Doubt, "Tragic Kingdom" (Universal)
Spice Girls, "Spice" (Virgin)

LATINO

Best Male Artist

Ricky Martin, "A Medio Vuelo" (Columbia/Sony)
Juli Iglesias, "Nada Es Igual" (Warner)
Pablo Milanes, "Pegarias" (Manzana Discos)
Steve Rodriguez, "Punto De Encuentro" (Fonovisa)
Compay Segundo, "Auténtico" (Dro/East West)

Best Female Artist

María Montiel, "Abriendo Puertas" (Epic)
Mariano Montiel, "A Great Noise" (Epic)
Amoroso Sando, "Punto De Encuentro" (Dro/EastWest)
Shirley, "Punto De Encuentro" (Fonovisa)
Chavela Vargas, "Sones" (Warner)

Best Group

Ricky Martin, "A Medio Vuelo" (Columbia/Sony)
Corona Y Esteliano, "Entre La Linea Del Bien..." (Epic)
Pimpinela, "Pasiones" (Polydor)
Shank, "O Samba Poconco" (Sony)
Vivir, "Vivir" (Mercury)

Best Album

Gloria Estefan, "Abriendo Puertas" (Epic)
Ricky Martin, "A Medio Vuelo" (Columbia/Sony)
Juli Iglesias, "Nada Es Igual" (Warner)
Juli Iglesias, "Romances" (Warner)
Amoroso Sando, "Punto De Encuentro" (Dro/EastWest)

PREMIOS AMIGO

Continued from page 73

September press event in Madrid, where the Premios Amigo was formally launched. "I'm here to provide a framework for the event that will work."

Anderson says that organizing the event is chaotic but fun—which could define just about anything arranged in Spain. "This grew organically out of an original conversation in which AFYVE said to me, 'You do the Brit Awards in the U.K.—what can you do for us here?'"

"So I've brought along the skeleton of an idea of how such a ceremony should be held, from how to vote, to how to maximize TV coverage. It will be quite a complex show to run, but as a celebration of the music industry [in the Latino world] it should be very enjoyable."

Condé and Tagarro are confident that Amigo is the biggest move yet toward the Spain-Latino America integration long sought by all parties. "Both sides will benefit from increased creativity, but we expect Latino artists to



From left: Claudio Condé and Santi Tagarro

benefit from greater sales here for reasons of size and variety," says Condé. "After all, it's an entire continent."

Condé himself is Brazilian and points out that Brazil is one of the world's sixth-largest music market, according to IFPI figures, while Spain is the federation's 11th-biggest market. Mexico and Argentina also are growing tremendously, not to mention sales in the U.S. Latino markets.

GOING WITH THE LATINO FLOW

But Tagarro points out that the contemporary flow of Latin repertoire into Europe began in the early 1990s with the massive success of Dominican Republic merengue star Juan Luis Guerra in Spain (as well as Holland, where he also reached No. 1). "However, five years ago there were still almost no non-Spanish Latino artists on the Spanish charts," he recalls.

At the beginning of October, AFYVE's top 40 album charts included Mexico's Luis Miguel (200,000-plus sales after eight weeks on the charts), Cuba's Pablo Milanes (three weeks), Argentina's Andrés Calamaro (four weeks), Puerto Rico's Ricky Martin (400,000-plus sales after 62 weeks), Santana (50,000-plus after 19 weeks), Juli Iglesias (600,000-plus after 47 weeks) and Colombia's Carlos Vives (three weeks).

Carlos Santana, Juli Iglesias? So, when is an artist considered "Latino," if he or she is American—or even Spanish?

"In my opinion, Gloria Estefan, Carlos Santana and Jon Secada are Latino artists, even though they may have lived almost all their lives in the States," argues Tagarro. "If they make albums in Spanish or with a clearly Latino sound listen to them more than 20 years ago—then they are Latino artists."

He and Condé agree the case of megastar Juli Iglesias is borderline, because he is defined by his army of Spanish fans as Spanish despite his years living in Miami. But there can be little doubt that his son, Enrique, although born in Spain, is a Latino star. Indeed, Spain was one of the last Spanish-speaking territories he conquered—he left the charts in September after 32 weeks and sales of 200,000-plus units.

OFFICIAL RECOGNITION

A year ago, there was no full-scale music-award events in Spain. The Premios Ondas, awarded by Radio Barcelona and the Grupo Prisa media group, devoted 25% of

its prizes to music stars beginning in 1991, but has remained primarily an event for the radio, television and film industries.

In April this year, the influential authors' society SGAE and the artists' association AIE jointly organized the Premios de la Música, which was then the biggest event of its kind and for Spanish artists only, except for one token Latino award won by Gloria Estefan.

The Premios Amigo will include nominees in four Latino categories, five Spanish categories and five international categories. Another difference is that the Premio de la Música winners were voted by SGAE music members and those of AIE, while a nearly 2,000-strong jury of industry experts will vote for the Amigo winners, including media representatives, DJs, radio music programmers, music retail outlets and AFYVE members. In other words, those who make the music and those who promote and sell it.

Being judged are all records released in Spain between Sept. 1, 1995, and Aug. 31, 1997.

Barcelona's dance-boogie label also are excited about the trendsetting Amigo event, with Blanco Y Negro president Félix Buguet describing it as "a hugely important award event—the first real awards ceremony, in that it will reflect accurately what is happening on the street, what labels and shops sell, what people listen to, what they buy and so on."

Buguet says that 95% of Blanco Y Negro's product is marketed in North and South American Latino markets. "This is the first time an attempt has been made to link the Spanish and Latino markets so closely," he comments. "For example, one of our pop/dance acts that is very big in the U.S. Latino markets and Latin America is A La Diez En Casa (As House As By Ten), and this ceremony can only help new acts of this sort."

Buguet says Barcelona is not seeing the Premios Amigo as "a Madrid thing by the multinational labels based there," explaining, "We are all involved. I, for example, am a member of the AFYVE management committee."

A major competitor in Barcelona is Max Music, which has operations in Miami, Puerto Rico, Hollywood, Mexico, Germany and Portugal. "We are 100% owned by Spanish capital but are now Spanish leading multinational labels," says Max president Miguel Dega. "Of course, something like the Premios Amigo has long overdue and we welcome it."

Sony's Condé admits that, this year, logistics meant that the FLAPP members will not get a vote, but expects them to be included in future years. Numerous executives of the record companies that comprise FLAPP are expected to attend this year's event.

THE MORE THE BETTER

The leap from no awards to two separate major events in seven months could have caused a hint of rivalry, but spokespeople for both ceremonies are keen to stress that the "more premios" the better—they all boost sales. Which of course they do. There are several literary awards in Spain that all push up sales, for the winners at least, and there is rivalry between them.

However, SGAE executive president Teddy Bautista does wonder why, if AFYVE members were so keen to promote themselves in Latin America, they were not present at September's first event, the Latin American And Caribbean Music Market in Miami.

He points out that SGAE, which has some 41,000 members, including several hundred in Latin America, has been present at every major music conference in Spain this decade and had the third-largest stand at MIDEF Latino.

But, of course, we welcome any attempt to promote Spanish and Latin American music," says Condé. "Amigo, and I only hope they want to sell good music, not just any old music that happens to be in Spanish," he states.

"The Latino market is changing and growing quickly and offers some of the most amazing growth in the world," says Bautista. "It is more optimistic about the future of Spanish-Latino American integration after MIDEF Latino."

The panorama is good, and many people wanted to speak to SGAE about the situation on either side of the Atlantic."

MORE IMPORTS THAN EVER

He says there are three important developments in the flow of talent between Spain and Latin markets on the eve of the 21st century: the strength of the local market; Latino countries, including, of course, Portugal and Brazil; the economic stability now beginning to take root in Latin America; and the fact that most majors have set up Latin America offices. "We are now in a position to export more."

At press time, just three of the eight live acts for the Amigo ceremony had been announced. The Spice Girls will be opening with one song from their new album, "Spice World." Also performing are Warner Music Spain's Maná, Los 40, Sanz and DDB/BMG Ricordi superstar Eros Ramazzotti from Italy. Another Warner Music Spain star, singer/actor

Continued on page 80



SPAIN'S Nº 1 IN DANCE MUSIC

MAX MUSIC EDICIONES DISCOGRAFICAS, S.A. HEADQUARTERS

VIA AUGUSTA, 302 BAJOS
08017 BARCELONA (SPAIN)
TEL: (93) 280 31 11 - 280 10 11
FAX: (93) 205 42 20 - 205 42 19

MAX MUSIC & ENTERTAINMENT, INC. (MIAMI)
777 BRICKELL AVE. SUITE 800 - 8th FLOOR
33131 MIAMI - FLORIDA (U.S.A.)
TEL: (305) 377 31 00
FAX: (305) 377 27 77

MAX MUSIC & ENTERTAINMENT (PUERTO RICO)
HATO REY TOWER BLDG.
AVENIDA MUÑOZ RIBERA, 268
HATO REY, PUERTO RICO 00918
TEL: (809) 751 48 88
FAX: (809) 751 48 20

MAX MUSIC ENTERTAINMENT, INC. (CALIFORNIA)
4605 LANKERSHIM BOULEVARD SUITE 401
NORTH HOLLYWOOD - CALIFORNIA 91602 (U.S.A.)
TEL: (818) 505 93 93
FAX: (818) 505 93 14

MAX MUSIC EDICIONES DISCOGRAFICAS, S.A.
MADRID OFFICE
ALCALA, 81, 3º B
28009 MADRID (SPAIN)
TEL: (91) 575 94 80 - 577 63 56
FAX: (91) 578 20 95

MAX MUSIC GERMANY GmbH.
- ALTHOLZ, 4
D-94447 PLATTING (GERMANY)
TEL: (991) 37 00 40
FAX: (991) 37 04 10

MAX MUSIC MEXICO
MONTES URALES, 450, 3ª PLANTA
COLONIA LOMAS DE CHAPULTEPEC
11000 MEXICO D.F.
TEL: (525) 201 98 98
FAX: (525) 201 98 83

MAX MUSIC DISCOS E FITAS PORTUGAL LTDA.
AVDA. ANTONIO AUGUSTO DE AGUIAR, 183 R/C, DTO.
1050 LISBOA (PORTUGAL)
TEL: (1) 387 30 92 - 387 30 94
FAX: (1) 387 30 97

Spain

ECONOMIC WATCH

Currency: Spanish peseta
Exchange rate: \$1 = 149 pesetas
GDP in U.S. dollars (1994): \$14,849 billion
Inflation rate (July 1997): 1.6%
Unemployment rate (August 1997): 12.38%

SALES WATCH

Average wholesale album price: \$13.00
Average retail album price: \$21.50
Mechanical royalty rate: 9.3%
Sales tax on sound recordings: 10%
Unit sales (first six months of 1997): 27.53 million
Change over same period previous year: 10%
Per capita album sales (1996): \$14.9
Piracy level: 2% of units
CD-player household penetration: 50%
Platinum album award: 100,000 units
Gold album award: 50,000 units

MEDIA WATCH (key promotional outlets)

Los 40 Principales—Top 40 radio network, 2.6 million listeners daily
Cadena DIAL—Spanish language radio network, 1.8 million listeners daily
Cadena 100—radio network with 1.1 million listeners daily
M-80—radio network with 776,000 listeners daily
"Los 40 Principales,"—midday top 40 TV show, on Canal Plus Spain, reaching approx. 1.5 million homes
Plus Música—music television, on Cable Satellite Digital system, reaching approx. 150,000 homes
MTV—music television, also on Cable Satellite Digital system
Sol Música—music television, on Via Digital system
Tentaciones—Friday supplement to *El País* daily newspaper, with 480,000 circulation

RETAIL WATCH (key retail outlets)

El Corte Inglés—70 department stores
Madrid Rock—five stores in Madrid
Sevilla Rock—one store in Seville
Virgin—two megastores and seven additional outlets
FNAC—three stores

CHART WATCH

Top-Selling Albums: January–September 1997

- 1) Spice (Virgin)—Spice Girls
- 2) Lunas Rotas (MCA)—Rosanna Arbelo
- 3) Ella Baila Sola (Hispanica)—Ella Baila Sola
- 4) Backstreet Boys (Jive)—Backstreet Boys
- 5) Tango (Columbia)—Julio Iglesias
- 6) Mirame (Ariola)—Ana Belén
- 7) Corazon Indomable (Producciones)—Camela
- 8) Tragic Kingdom (Interscope)—No Doubt
- 9) Rescuing Dream: The Very Best Of Crowded House (Capitol)—Crowded House
- 10) Hasta Luego (Dra)—Los Rodríguez

Top-Selling Singles: January–September 1997

- 1) Don't Cry For Me Argentina (Warner Bros.)—Madonna
- 2) Barrel Of A Gun (Mute/EMI)—Depeche Mode
- 3) Blood On The Dance Floor (Epic)—Michael Jackson
- 4) Falling In Love... (Columbia)—Aerosmith
- 5) Love & Respect (Dance Net)—Super T & The Party Animals
- 6) Child (RCA)—Mark Dwen
- 7) I'm Be Missing You (Bad Boy/Arista)—Puff Daddy & Faith Evans Featuring 112
- 8) Old Before I Die (Chrysalis)—Robbie Williams
- 9) D'You Know What I Mean? (Creation)—Oasis
- 10) Everybody (Backstreet's Back) (Jive)—Backstreet Boys

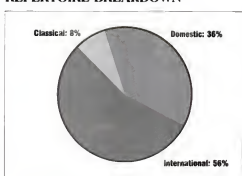
TRADE CONTACTS

IFPI national group: AFYVE
Mechanical-rights society: SGAE
Performing-rights society: SGAE for writers, AGEDI for producers
Music publishing associations: OPDEM for international publishers, AEDM for Spanish publishers

Source: IFPI, IFAIM, ALBA, SIF, IFPI, Music & Media and Billboard research



REPERTOIRE BREAKDOWN



CAROLINE SPAIN

- WORLDWIDE EXPORTS -

ROCK/POP/INDIE/LATIN/FLAMENCO/FOLK/CELTIC/SOUNDTRACKS

ESTABLISHED IN 1990

FUNDADA EN 1990

SUPPLYING SPANISH PRODUCT WORLDWIDE
WHATEVER THE LABEL, WHATEVER THE MUSIC
MAJOR LABEL AND INDEPENDENT, ALL STYLES OF MUSIC
WEEKLY NEW RELEASE FAXES IN ENGLISH
SPANISH ONLY EDITIONS OF INTERNATIONAL ARTISTS
LIMITED COLLECTORS VINYL EDITIONS
REGULAR OVERSTOCKS OFFERS
THE BEST INDEPENDENT LABELS INCLUDING:

DISTRIBUCIÓN A NIVEL MUNDIAL DE PRODUCTOS ESPAÑOLES
MULTINACIONALES E INDEPENDIENTES
TODOS LOS ESTILOS DE MÚSICA
INFORMACIÓN SEMANAL DE NOVEDADES EN INGLÉS
EDICIONES ESPAÑOLAS DE ARTISTAS INTERNACIONALES
EDICIONES LIMITADAS EN VINILO
OFERTAS DE OVERSTOCKS
LOS MEJORES SELLOS INDEPENDIENTES:

ELEFANT, SIESTA, MUNSTER, ANIMAL, RADIATION, ACUARELA, SUBTERFUGE, HALL OF FAME, GRABACIONES EN EL MAR, AND MANY MORE...

CONTACT: LEE ROBINSON

C/ Doctor Esquerdo, 8. 28028 Madrid (Spain)
Tlf: +34 1 402 51 77. Fax: +34 1 402 04 30
www.caroline-espa.com



**SONY MUSIC ENTERTAINMENT SPAIN
SALUTES THE AMIGO AWARDS
AND OUR NOMINEES.**



MEJOR SOLISTA FEMENINA INTERNACIONAL

**MARIAH CAREY
CELINE DION
GLORIA ESTEFAN**

MEJOR GRUPO INTERNACIONAL

**JAMIROQUAI
OASIS**

MEJOR ALBUM INTERNACIONAL

**CELINE DION
FALLING INTO YOU
OASIS
BE HERE NOW**

MEJOR SOLISTA MASCULINO LATINO

RICKY MARTIN

MEJOR SOLISTA FEMENINA LATINA

**GLORIA ESTEFAN
SHAKIRA**

MEJOR GRUPO LATINO

**DONATO & ESTEFANO
SKANK**

MEJOR ALBUM LATINO

**GLORIA ESTEFAN
ABRIENDO PUERTAS
RICKY MARTIN
A MEDIO VIVIR**

MEJOR ARTISTA REVELACION ESPAÑOLA

MÓNICA NARANJO

Sony Music International

LOS RESULTADOS SE HARÁN PÚBLICOS EL 20 DE NOVIEMBRE DE 1997 EN LA GALA DE LOS PREMIOS AMIGO,
QUE SE CELEBRARÁ EN EL PALACIO MUNICIPAL DE CONGRESOS DE MADRID, RECINTO FERIAI JUAN CARLOS I.

THE AMIGO AWARD LOGO AND TROPHY WERE CREATED BY JAVIER MARISCAL.

Artist: Esclarescidos
Album: "5658"
Label: GASA
Distributor: Dtro/EastWest
Publisher: Warner Chappell
Manager: Plastic
Booking Agent: Plastic



It may be perverse to start this list with the final album of a group that split up this year after more than 15 years of excellence, but "5658"—which refers to the number of days between Esclarescidos' first concert and its last—is also the launch pad for a future collaboration between the band's singer, Cristina Lillo, producer Suso Saiz (surely the best in Spain and beyond) and lyricist Alfonso Pérez, who is also national product manager and co-founder of the indie label GASA. The new group, Lillo, is a story for the future. Esclarescidos, which means "distinguished" or "outstanding," is a group from the past with much to show bands of the future. Indeed, while many new bands still rely on punk, rap and hip-hop formulas, it is this veteran group's exquisite taste and quality that bring a breath of fresh air and excitement to the scene here. Esclarescidos, whether on original studio albums such as the superb "La Fuerza De Los Débiles" in 1996 or on such remixed sets as "5658," is lush and powerful. Saiz enhances the poetry of the band's lyrics and brings out the best in Lillo's vocals.

Artist: Ketama
Album: "Konfusión"
Label: Mercury
Distributor: PolyGram
Publisher: Antonio, Juan & Josemi Carmona
Manager: Distar
Booking Agent: Distar



After more than 15 years of critical acclaim but commercial indifference, New Flamenco pioneers Ketama finally scored a sales hit in 1995 with "De Asi A Ketama," moving some 500,000 units. Having consolidated their home base, the three Gypsies—two brothers and a cousin from one of Spain's innumerable extended Gypsy families brought up on flamenco—took great care over "Konfusión." Following its September release, there were plans for extensive crossover promotion. Some of the group's most notable recordings have involved crucial collaborations—with Mali's Toumani Diabate and Portugal's Rão Kyao, to name just two—and "Konfusión" continues the

Spain

Critic's CHOICE

Who are the most notable acts on the Spanish music scene this year? Billboard correspondent Howell Llewellyn offers his picks.

tradition. Uruguay's delicate singer/songwriter Jorge Drexler wrote the lyrics for "Karta Kanción (Letter Song)," Cuban "new trova" couple Gema Y Pavel sings "Espíritu Kafé (Gypsy Spirit)," while Algeria's prince of rai music Khaled sings in Arabic on "El Oasis De Los Dioses (Oasis Of The Gods)." This album is more than a finely crafted new step in Ketama's career—it is also a Spanish pop album where the word flamenco barely springs to mind and at last the debate between flamenco purists and New Flamenco advocates ends.

Artist: Alejandro Sanz
Album: "Más"
Label: Warner Music Spain
Distributor: Warner Music Spain
Publisher: Alkazael S.L.
Manager: R.I.M.
Booking Agent: R.I.M.



A casual glance at—or listen to—Alejandro Sanz and you might conclude that he was another good-looking competent crooner in the Italian mold. But there's a Spanish saying that says, "Tell me who you hang out with, and I'll tell you who you are." And the word is that Sanz is both cool and dynamite at the same time. His Spanish guitar playing is enjoyed by Gypsy flamenco monsters of the genre, he drives hotel guests mad on tour playing sax till the early hours in his room, and he tinkles the piano whenever he can. He writes every note and lyric of all his songs—and his records have sold more than 1 million units worldwide, according to Warner. "Más (More)" is Sanz' fourth album, and it sold 300,000 in three weeks in Spain alone after its September release. OK, it was recorded in Milan and Rome with mostly Italian musicians, apart from pre-eminent Spanish flamenco guitarist Vicente Amigo and Brazilian percussionist Rubem Dantas, and Sanz won't mind the allusion to his Italian counterparts. But "Más" is a "Latino" album. It's rumba, ballads, rock, flamenco and bossa nova. In Madrid, you are as likely to find Sanz playing at a semi-secret Gypsy flamenco party at dawn as on a concert stage. This is a powerful album from an intriguing musician.

Artist: Enrique Morente & Lagartija Nick
Album: "Omega"
Label: El Europeo-Música
Distributor: Karonte Records
Publisher: Detsusa
Manager: Juan Verdó
Booking Agent: Raúl Comba



This is possibly the most colossal flamenco album of the 1990s. New Era, formerly known as New Flamenco, Morente is 52 and a classic exponent of pure flamenco, yet he is worshipped by the discretionary, leather-jacketed rock crowd. And that began before "Omega" was recorded with Lagartija Nick, a thrash-metal band from Enrique's home city of Granada. Yes, thrash-metal. And it works perfectly.

Continued on page 95

The passion continues...
 Sagliocco Records proudly presents



The first english act to discover
 the music of the XXIst century...

FLAMENCO FUSION



SaglioccoRecords

QUINTANA, 2 7^o 9^o 28008 MADRID -TEL: 547 83 93 -FAX: 542 86 98

Alejandro
Sanz

Nek

Luis
Miguel

Chavela
Vargas

Felicidades Amigos

Warner Music Spain felicita a sus artistas nominados en la 1ª edición de los premios AMIGO:

ALEJANDRO SANZ, CHAVELA VARGAS, LUIS MIGUEL Y NEK

MEJOR SOLISTA MASCULINO ESPAÑOL: *Alejandro Sanz*

MEJOR ALBUM ESPAÑOL: *"Más" (Alejandro Sanz)*

ARTISTA REVELACION INTERNACIONAL: *Nek*

MEJOR SOLISTA MASCULINO LATINO: *Luis Miguel*

MEJOR SOLISTA FEMENINA LATINA: *Chavela Vargas*

MEJOR ALBUM LATINO: *"Romances" (Luis Miguel)*

MEJOR ALBUM LATINO: *"Nada es Igual" (Luis Miguel)*

Continued from page 78

The project was born in Madrid in 1993, when Morente met Leonard Cohen. Apart from things musical, both share a devotion to Federico García Lorca, the Granada poet/playwright murdered by fascist sympathizers of General Franco days after the outbreak of the 1936-39 Spanish Civil War. Cohen had already recorded an English-language version of a García Lorca poem, "Pequeño Vals Vienés" (renamed "Take This Waltz"), on the 1986 compilation "Poets In New York," and Morente sings it in the original version to Lorca's music. Two other Cohen songs are included, "First We Take Manhattan" and "Hallelujah No. 2." But more than anything, this complex work is Morente's personal vision of Lorca's poetry, especially his 1929 "Poet In New York," published after his first U.S. visit. With Lagartija Nick as his collaborator, Morente's path is new and surprising, traditional and modern, classical and avant-garde.

Artist: Dover**Album:** "Devil Came To Me"**Label:** Subterfuge Records**Distributor:** Surco**Publisher:** Warner Chapell**Manager:** Carlos Mariño**Booking Agent:** Carlos Mariño

Morente sisters Cristina (singer, guitarist) and Amparo (guitarist) Llanos are unusual candidates to lead this Spanish alternative-pop scene—as well as the first indie group to be awarded a gold disc (50,000 sales) by the authors' society SGAE, for "Devil Came To Me." The album is now close to platinum (100,000 units). The sisters sing their down-the-line, guitar-driven hard rock in English. They never drink or take illegal substances, and, despite their unprecedented success, they work in their mother's clothing shop during the day. Once they had sold some 20,000 units, they and their tiny label, Subterfuge Records, were being courted by the majors. But they say they're not interested in being seduced by multinationals that do not understand the alternative market. "Devil Came To Me" is fine, strong, but oddly conventional. Dover is a bizarre phenomenon that has kept alive the debate over whether Spanish pop-rock bands should sing in English. In their case, the answer is self-evident.

Artist: Amparanoia**Album:** "El Poder De Machin"**Label:** edel/Facedown**Distributor:** edel**Publisher:** Warner Chapell**Manager:** Amparanoia Producciones**Booking Agent:** Amparanoia Producciones

"El Poder De Machin" is probably the most exuberant album of the year, certainly the most pleasant surprise, especially discovering that singer Amparo and her band are as exciting, vibrant and varied live as they are on record. Although fundamentally Latino, the new band has a Cuban singer Antonio Machin. Hence the album title, which translates as "The Power Of Machin," which is also a nod to James Brown and "Sex Machine." In this case, that power is love and potent, and it is a further surprise to learn that the impressive production is also the work of Amparo. At 28, she already has played in a host of bands that include Correcorras (at age 16), Amparo & The Gang and Amparano Del Blues. "El Poder De Machin" is



Spain

not pop-rock, but a cultural potpourri celebrating Latino music.

Artist: Martirio**Album:** "Coplas De Madrugada"**Label:** El Europeo Música**Distributor:** Karonte Records**Publisher:** SGAE**Manager:** Vertical Producciones**Booking Agent:** Vertical Producciones

His is only Martirio's fifth album in 11 years, since she emerged from her native Seville with "Estoy Mala (I'm Bad)" in 1986. Martirio Quintero, a real name, has never ceased to be unique, intelligent and polished. "Coplas De Madrugada (Dawn Coplas)" is her most serious work to date, a collaboration with flamenco-jazz pianist Chano Dominguez aimed at drawing the southern Spanish "copla" song form away from its folklore constraints and recognize its artistic merit. The "copla" is usually associated with the golden age of Spanish song 50 years ago, but Martirio shows us that this distant relative of flamenco does not have to be confined to Saturday-evening family-variety TV shows. Martirio's sharp and ironic wit is overshadowed here by a delicate treatment of an authentic southern Spanish art form that had largely fallen into the kingdom of kitsch.

Artist: Willy Giménez Y Chanéla**Album:** "Cosa De Sábios"**Label:** Bailarina Records**Distributor:** Alia Discos**Publisher:** Warner Chapell**Manager:** Sauma I. Tumbao**Booking Agent:** Sauma I. Tumbao**Singer:** Willy Giménez was just

24 when he and his four cousins, who form the backbone of Chanéla, burst onto the scene in 1992 with their debut album, garnering critical acclaim and an award from a leading music magazine. This year, the Gypsy family that comes from the unlikely setting of Huesca, a town in the Pyrenees foothills of northern Spain, has reduced its flamenco input, and persuaded Cuban, Argentine and Uruguayan musicians to guest on "Cosa De Sábios (A Question For The Wise)." The result is an acceptable blend of Gypsy and Latino rhythms. Being so far from where Gypsy music has its roots in southern Spain is probably a leading music magazine. This year, the Gypsy family that does the record straight.

Artist: Boikot**Album:** "La Ruta Del Che"**Label:** Boikot**Distributor:** BOA Music**Publisher:** Producciones B.K.T.**Manager:** V.O.**Booking Agent:** V.O.

uring 1997, and especially around the 30th anniversary of the death of Ernesto "Che" Guevara on Oct. 9, there were numerous musical events in Spain commemorating



the Argentine-Cuban revolutionary. At the same time, but not directly linked politically, was a growth in the number of self-managed bands that are utterly independent and organize all their own affairs. One such Madrid-based group is Boikot, whose members admit they were not aware of the anniversary when they first conceived an album in 1986 called "La Ruta Del Che (Che's Route)," which will include a CD along with a video and a book based on concerts in Cuba, Mexico and Spain. Boikot's music is a fierce, self-confident, punk derivative. The group triumphed in Havana during an international youth and student festival in 1988. Young Che Guevara, however, never heard anything like it. Why Che's route? "We chose the because we think everybody has it in themselves to seek their own destiny. That's all," says group leader Alberto Pla.

Artist: La Barbería De Sur**Album:** "Algo Pa Nosotros"**Label:** Nuevos Medios**Distributor:** Nuevos Medios**Publisher:** Ediciones Nemo**Manager:** Okapi**Booking Agent:** Okapi

Judith's fourth album, the Gypsy flamenco band La Barbería De Sur (The Barber Shop of the South) has shaken off the shadow of Ketama. While moving toward jazz and poetry instead of the salsa leanings of Ketama, the three permanent members of La Barbería are joined by a rotating cast of young Gypsies, led by flamenco-jazz exponents Jorge Pardo (sax and flute), Carlos Benavente (bass) and Chano Dominguez, as well as guest performers Enrique Morente, Cuban percussionist Osvaldo Varona, blues-rock guitarist Javier Vargasa and Cuban singer David Montes. The result is a mature, post-New Flamenco, very Spanish, pop album with thick Latino layers—particularly a Cuban influence. Morente's contribution is on a García Lorca poem written in Cuba on the poet's last home from the U.S. in 1929, called "El Poeta Llega A La Habana (The Poet Arrives In Havana)," and put to music by Paquete, Negri and David (Barbería). This album is like a gift that should open the doors of the major labels, after labels have received from Nuevos Medios owner Mario Pacheco (who was also the first person to sign Ketama early in the '80s). ■

PREMIOS AMIGO

Continued from page 74

Michel Bosé, will be hosting, and the stage is being designed by Bill Lazlett, who is well-known for his work with the Rolling Stones, Rod Stewart and the Spice Girls.

Tágarro makes the point that AFVE's commitment to Latino integration was clear from the start, when it was decided to have three award sections and not to include Latino winners in the International section, as had been the case in previous years.

Condé says the reaction from Latin American FLAPF presidents has been excellent. "They sense, as we do, that this could be the start of a new dimension of relations and strengthening of Spain's status as a bridge linking Europe to Latin America."

Tágarro comments that the 50-plus labels that belong to AFVE had discussed Spanish music in Latin America, and we think that is much more than a mere crossover in what are fast-growing markets.

He stresses that Spain is very open to music from outside Spain. "This is one reason attempts to impose radio quotas here as in France have never got off the ground," he recalls. "The AFVE charts have a diversification of sounds, and the Spanish market has been nurtured thanks to the lack of quotas and regulations. Culture today is global, and protection makes for bad business."

Tágarro gives further examples of the closer interrelation between Latin America and its "Mother Land"—not surprising if you consider the linguistic, historic and cultural links.

"Whenever there is a major musical event in Spain—the Premios Amigo ceremony, for example—it is always covered as a big story by the Latin American foreign press correspondents based here. In September, we launched Alejandro Sanz's new album in Mexico City, not in Spain, and the event was covered from there by the Spanish press," adds Tágarro.

"Spain is different" is a slogan used to boost tourism in what is now the world's second-largest tourist market. Well, just to press home the point, the president of the Premios Amigo honorary committee is the Infanta Pilar de Borbón y Borbón, the sister of King Juan Carlos.

The reason? The AFVE's 200,000-plus listeners ceremony must pay 10,000 pesetas (\$67), and the money will go to the Spanish charity Ayuda en Acción (Help In Action), of which the Infanta is president. ■

DISTRIBUCIONES

DISC CLUB, S.A.

SPANISH-EXPORT-IMPORTER

The Largest Selection In Spanish Music Available For Export

All music styles on full, mid and low price.

□ Contact: Mario García (Export) / José Chueca (Import) □

Alava, 140 Bjos. 08018 Barcelona (Spain)

Tel.: +343 300 60 00 Fax: +343 309 03 63

JARABE DE TALO

THEIR DEBUT ALBUM
"LA FLACA" HAS MADE
THEM THE MUSICAL SENSATION
OF THE YEAR IN SPAIN

Number 1 in the sales Charts
Double platinum album
Over 140 tour dates in 1997

1997 AMIGO AWARDS NOMINATIONS

(given by Atyve - Spanish Photographic & Videographic Association)



- BEST SPANISH BAND
- BEST SPANISH ALBUM
- BEST SPANISH NEWCDMER

WINNER OF THE AMIGO AWARD
FOR BEST SPANISH NEWCOMER

1997 ONDAS AWARDS NOMINATIONS



- BEST SONG OF THE YEAR FOR "LA FLACA"
- BEST SPANISH NEWCOMER
- BEST ALBUM
- BEST MUSIC VIDEO FOR "LA FLACA"

WINNER OF THE ONDAS AWARD
FOR BEST SONG OF THE YEAR
FOR "LA FLACA"



The album "La Flaca" is reaching wider audiences,
with releases in Latin America (November)
and U.S. (January '98).

Watch "La Flaca" video on



DRO

EW

east west



NOMINADOS
A LOS
PREMIOS

AMiG

UN AÑO MAS
(Y VAN QUINCE)
EDITANDO LA
MEJOR MUSICA



ARIEL
ROT

THE CORRS
FORGIVEN, NOT FORGOTTEN



Mejor Grupo Internacional
Mejor Album Internacional

CELTA
CORTOS



NOS VEMOS
EN LOS BARES



ANDRES
CALAMARO
ALTA SUCIEDAD

nos vemos en los bares

SEGURIDAD
SOCIAL

SEGURIDAD
SOCIAL



COMPAY
SEGUNDO
YO VENGO AQUI



EXTREMODURO
LOS TODOS
A TOMAR POR CULO

CAFE
TACUBA



Mejor Grupo Latino

VARGAS
BLUES BAND
GIPSY BOOGIE

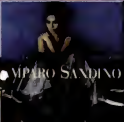


Mejor Grupo



DEF CON DOS
ULTRAMEMIA

AMPARO
SANDINO
PUNTO DE PARTIDA



Mejor Solista
Femenina Latina
Mejor Album Latino



MIKEL
ERENTXUN
Nuevo Olisco
ACROBATAS

A la venta el
6 de febrero

INMA
SERRANO
CANTOS DE SIRENA

Inma Serrano

colaboración con el grupo Sirena



Mejor Solista Femenina

Memorabilia

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Indie Label Starts Out By Selling Direct Company Sees A Niche In Children's Music Market

■ BY FRANK DICOSTANZO

NEW YORK—With its first release in hand, start-up label Hokanzee Records is taking its own path to success—going directly to the consumer.

Touting a catchy toll-free number, (888-654-TUNE) a state-of-the-art World Wide Web site, and a major radio and print advertising campaign, the Nyack, N.Y.-based jazz label is targeting the children's market via an educational album titled "What Do You Know, Kid?"

The release, which was written, produced, and performed by the label's co-founders, Jeff Stambovsky, aspires to introduce kids to such

ny's proximity to the Tappan Zee Bridge.

So far, creating the album and launching the label has been a labor of love, say the couple, who together bring a wealth of business experience to the endeavor. Stambovsky

the same thing by using clever lyrics about people who have shaped the world and educational concepts set to original jazz tunes and sung in the style of American popular standards.

And while the children's market is heavily weighted in favor of giant competitors like Disney, BMG, and Sony, the couple feels there's always room for a quality product. "Companies like Disney do some great work, but even they don't fill every category in a child's listening library," says Soriero.

"Either there's no market for our type of product and that's why it hasn't been done before, or there's a huge demand waiting to discover it," says Stambovsky. "We're betting on the huge demand." Further, he continues, because the album combines jazz, American pop standards, and education, it should appeal to parents and grandparents alike who want to get their children and grandchildren interested in the style of music that they like as well.

In addition, the album's music is reinforced at the label's Web site (www.hokanzee.com), which offers everything from sampling to a unique sing-along. As the music plays, children are guided through a song's lyrics by following a bouncing head "that just happens to be an image of Jeff," notes Soriero.

Naturally, packaging and design

(Continued on page 47)

What Do You Know, Kid?



Jeff Stambovsky

recently left a high-profile, 20-year career on Wall Street to devote himself full time to writing and recording for children, and Soriero is the founder and former artistic director of Steps, one of the largest dance companies in the world.

Aware of the risks endemic to the music industry, Stambovsky feels privileged to be able to invest in a project that's close to his heart. "As a child, I loved to play Alvin Sherman's records because the names and places that he'd sing about would always pique my curiosity," he recalls, adding that he hopes to do



diverse, sophisticated topics as anthropics, gravitation, and photosynthesis; like those Thomas Edison, Albert Einstein, and economist John Maynard Keynes; and even features a salute to the apostrophe—all amid a backdrop of acoustic jazz and playful vocals.

Targeting major cities across the U.S., ads are scheduled to air on such stations as WBSN New York, KNX Los Angeles, WBBM Chicago, WFAN New York, WQEW New York, WATT Chicago, K-LAC Los Angeles, and WDFW West Palm Beach, Fla. Publications will include The New York Times, JazzTimes, HomeEducation, American Spectator, and The Wall Street Journal. The album will be available in CD (\$14.98) and cassette (\$9.98).

Although circumventing additional distribution channels and most retail chains is an aggressive move for the label, taking that initial step, says company president Patricia Soriero, "will give us the element of control over the product that we feel is necessary to reach our market."

In the process, "she adds, "the label will be able to establish its name in the minds of consumers while building a reputation for quality." That could even extend to family values, as Stambovsky and Soriero are married. In fact, the label's names are the names of their two children, 3-year-old Noah and 6-year-old Zeke. Hokanzee's logo, which is in the shape of a bridge, is also a play on the compa-

Deftones Make Noise Via Online Promo Web Build Earns Maverick Act Strong Chart Bow

■ BY DOUG REECE

LOS ANGELES—When "Around the Fur," the latest album from Maverick Records' hard rock act the Deftones, bowed at No. 29 on The Billboard 200 last issue, it represented a triumph for the label on two fronts.

First and foremost, it was the fruition of three years spent promoting and building a fan base for the band, whose last album, "Adrenaline," peaked at No. 23 on the HotSneakers chart.

It also marked the label's successful effort to get the word out on an act that had minimal radio play and performed only a handful of U.S. live shows in September and October.

An integral part of that success—and one that is becoming more and more of a reality for every record company—was the label's online

efforts.

With limited venues to expose the act, Maverick initiated an aggressive Internet campaign to announce



the arrival of "Around the Fur."

In August, prior to the album's street date, the band's World Wide Web site (www.deftones.com) was revamped to announce the release. By the middle of September, the site had evolved to include more standard elements, such as news, group, chat rooms, and a bulletin

Liquidator DV&A Faces The Future With Its Own Label

■ BY EILEEN FITZPATRICK

LOS ANGELES—After more than 10 years of buying and selling other people's product, used tape liquidator DV&A has begun distributing its own product.

Under the label Multimedia Home Video, the Clearwater, Fla.-based company has released three titles and has six scheduled for the first quarter of 1998.

"There's a lot of pressure on previously viewed guys like us with more and more movies being released at sell-through," says DV&A CEO Ben Kugler. "Our profits have never gone down, but when you look at the business three or five years down the line you can see the handwriting on the wall."

Kugler says suppliers have made it easier to purchase new video product by offering lower prices and 60-90 day billing. DV&A, like many other tape companies, isn't as generous and requires its accounts to pay cash on delivery.

To expand the business beyond selling used tape to video retailers, the company has branched out to sell to public libraries and racks product for supermarkets and mass merchandisers.

But Kugler says becoming a rights-

holder is the company's "future expansion" area.

Instead of calling the company DV Multimedia Video, Kugler says the division had to be viewed as a separate entity.

"DV&A is perceived as a liquidator, and creating the Multimedia Home Video name was essential," he says.

The name was taken from Multi-



media Corp., which is the holding company for DV&A. The holding company also has businesses that buy and sell videotape, CD, audiocassettes, and CD-ROMs.

The company also operates two discount stores in Clearwater under the name Movies, Games, & Music. The stores carry "anything movie related," including clothes and other licensed merchandise. "We skim off some of our liquidation product and are able to sell it in the stores for less than any Wal-Mart or Kmart," says Kugler.

For the new video division, Kugler says the company isn't looking to specialize in any one genre.

Its first release was "Rescue 911," a reality-based program culled from the television show, which shipped 50,000 units. Kugler expects

Follow-up titles include "Finding & Enjoying Your Favorite Cigar," which hit stores Oct. 14 priced at \$14.98, and "The Tales of Waterville," a computer animation video, is set for a Jan. 20 release and priced at \$19.95.

In "The Name Of Love," a series of true-life love stories hosted by Rachel Ward, will be released Jan. 13 on two 60-minute tapes, priced at \$19.95 for the set.

Other upcoming titles include "Extreme Disasters," which covers all the major natural disasters of the century, such as the San Francisco earthquake of 1906 and 1987. That title is due next spring.

Multimedia has obtained the rights to six hours of "The Ed Sullivan Show," which will be released as a four-tape set priced at \$34.95. The release will coincide with the 50th anniversary of the show's first airing.

Another 1968 highlight is "One Survivor Remembers," the 1996 Academy Award-winning short documentary film.

There is so much competition with other SKUs that you have to shoot for some kind of uniqueness," says Kugler. The company plans a minimum of 18 (Continued on next page)

Universal To Beef Up Its TV Soundtrack & New Age Profile Via Sonic Distribution Deal

■ BY EILEEN FITZPATRICK

LOS ANGELES—In a quest to build its presence in the new age and TV soundtrack businesses, Universal Music and Video Distribution has inked a distribution pact with West Hollywood, Calif.-based Sonic Images.

Under terms of the deal, Universal will act as the label's domestic sales agent, while Sonic will retain marketing functions (Billboard Ball-Lein, Nov. 3).

Sonic, which also markets new

age music under the EarthTone Records label, is expected to ink a European distribution deal with a European distribution company.

Previously, Sonic was distributed by Independent National Distributors Inc. in the U.S. and by independents in Europe, Asia, and South America.

The deal fits a soon-to-be void at Universal, which will lose distribution of new age label Narada next year.

Narada was purchased by Virgin

in September, and the two companies are in the process of hammering out when the Narada catalog will move over from Universal to EMI Music Distribution.

Universal VP of sales for affiliated labels (U.S.) Rod Linnam says that the company began negotiating with Sonic before Narada's new deal with Virgin.

"This is a growing field, and we don't want to miss a beat," says Linnam. "But we're not doing the deal with Sonic to replace Narada. Universal distributed Narada for a

selling new age music. Linnam says, Universal has a track record with television soundtracks.

Under the MCA label, the company has distributed soundtracks from "thirtysomething," "Miami Vice," and "Northern Exposure."

"Television shows have a shorter shelf life than a film soundtrack, and they don't last as long on the charts," says Linnam. "But with the right show, television soundtracks can be just as big as film sound-

On Nov. 4, Universal delivered Sonic Images' soundtracks from "Lois & Clark: The New Adventures of Superman," "Pulchritude," "The Legacy," and "Chicago Hope" to retail, each priced at \$15.98.

In addition, the EarthTone release "Transformation Of Mind," with music by Frank and readings by David Byrne, arrives in stores Nov. 4, priced at \$15.98.

First-quarter EarthTone releases include fusion guitarist Noy's "Flames Of Spain," Primal Instinct's "Heart Of The Rainforest," Stonecote's "Cherokee Myth," and Canadian singer-composer Marc Cote's "Savannah Seas."

In addition to its headquarters in West Hollywood, Sonic Images has offices in London and Berlin.

DV&A

(Continued from preceding page)

releases for 1998 and a maximum of 25. It also acquires "across-the-board" rights and plans to sell the programs to television and other distribution channels.

But for now the company is concentrating on getting retail shelf space.

"From our experience over the years we know how to sell product," says Kugler, "and we know how important the right box and pricing are in the market."

Most product will have either a \$19.98 or \$14.98 price point, with a vast majority priced at the latter.

On the packaging end, Kugler is looking for product that's being developed by a company that has value-added consumer ripoffs and have long legs at retail.

For example, the cigar video may be packaged as a gift set with a couple of cigars and a cutter.

Kugler says the company is working on getting the cigar gift set into Wal-Mart, a product that's being developed to offer hand-held cigars to a younger, and a lighter. This set would go to more upscale retailers and sell for a higher price.

"We'd like to take some videos to market as a property and not just a product in a box," says Kugler.

Multimedia is also working on special packaging, which may include a box for the "Ed Sullivan Show" set.

Of DV&A's 35 employees, seven are dedicated to working on the Multi-

(Continued on page 59)

newsline...

MUSICLAND and National Record Mart, two large music retailers, have reported significant gains in sales for stores open at least a year. Minneapolis, Minn.-based Musicland reports that some-store sales for the four weeks that ended Nov. 1 rose 3.9% from a year ago. Total sales declined 4% to \$107.1 million because there were 107 fewer stores this year. Carnegie, Pa.-based National Record Mart says comparable sales rose 16% in October, while total sales rose 15.4% to \$7.2 million with three fewer stores.

NEWS CORP. reports that net profit rose 9% to \$24.9 million in the first fiscal quarter on a 16% increase in revenue to \$2.9 billion despite lower losses for the 20th Century Fox film and home video company. Fox operating income fell 43% to \$45 million because there was no title this year comparable with last year's "Independence Day." Overall results were aided by a 158% increase in operating income for the Fox television unit.

GUESS? the apparel company, says it has released the first of a series of custom CDs created with *John Mellencamp's* "Guess" Groove, Volume 1, scheduled to be in more than 80 GUESS stores in mid-November, features such U.K.-based talent as Jamiroquai, Blur, London Suede, Finley Quaye, Hooverphonic, Lamb, Eric, Junkyard, and Bomb The Bass. The CD is priced at \$10, and some of the proceeds from sales in stores and from the company's World Wide Web site (www.guess.com) will benefit Guess' Grades, a scholarship program.

NBMUS CD INTERNATIONAL, the CD replicator, reports that net profit rose 5.7% in the second fiscal quarter, which ended Sept. 30, to \$3.7 million, as revenue edged up to \$32.5 million from \$31.1 million in the same period a year ago. The company says that sales of CD-ROM products increased significantly in the quarter—sales were up 97.6% to 8.5 million units in the U.K. and 11.9% to 18.7 million units in the U.S. Audio unit sales increased 14.7% to 18.2 million units. But comping-wise pricing for CD audio products fell 16% in the quarter and was down 13% for CD-ROM.

PEARSON, the British publishing company, announces that it has completed the acquisition of All American Communications, the operator of the Scotti Bros. record label. All American has become a wholly owned subsidiary of London-based Pearson. There has been no announcement yet on the fate of the record company, whose biggest act is "Weird Al" Yankovic, but sources believe Pearson will sell the unit.

SENSORMATIC ELECTRONICS, marketer of the acousto-magnetic electronic and theft technology used by many major music retail chains, reports a \$65.9 million net loss for the first quarter largely attributed to a \$83 million settlement of class-action litigation against the company by some shareholders. In the same quarter last year, it posted a net profit of \$2.1 million. Revenue slipped to \$243.4 million from \$246 million in the same period, which the company says was due to foreign currency translations and the divestiture of one of its businesses. Sensoromatic says that sales of its UltraMax anti-theft technology rose 35% in the quarter.

ALLIED DIGITAL TECHNOLOGIES, a CD and cassette duplicator, reports a long-term exclusive agreement for the duplication, replication, and order fulfillment of Sofosoft's CD-ROM software. Las Cruces, N.M.-based Sofosoft publishes software for young adults, such as the Pro One educational product and Media Safari games.

HOLLYWOOD ENTERTAINMENT, the owner of 782 video rental superstores, reports that net income dropped to \$4.6 million from \$5.8 million in the third fiscal quarter, due in part to charges for the early extinguishment of debt. Revenue rose 65% to \$124.6 million, as 121 new stores were opened during the quarter. Sales from stores open at least a year increased 2%.

ACCLAIM ENTERTAINMENT, a videogame publisher, reports a net loss of \$159.2 million on revenue of \$165.4 million for the fiscal year that ended Sept. 31, compared with a net loss of \$221.4 million on \$161.9 million in revenue the year before. The company says that fiscal 1997 was a "transition year" and that its "targeted product development and cost reduction strategies, implemented throughout the year, are anticipated to return the company to profitability in fiscal 1998." Acclaim's recent titles include "Turk: Dinosaur Hunter," and "NFL Quarterback Club '98."

READER'S DIGEST ASSN. says that revenue from its books and home entertainment division, which includes music, home video, and audiobooks, declined 20% in the first fiscal quarter after the company shed one-fourth of the drop was due to the recent strength of the dollar against other currencies. Operating profit "decreased significantly" because of lower revenue, higher proportionate promotion spending, and higher investment spending.



age music under the EarthTone Records label, is expected to ink a European distribution deal with a European distribution company.

Previously, Sonic was distributed by Independent National Distributors Inc. in the U.S. and by independents in Europe, Asia, and South America.

The deal fits a soon-to-be void at Universal, which will lose distribution of new age label Narada next year.

Narada was purchased by Virgin



EXECUTIVE TURNTABLE

MULTIMEDIA. Disney Online in New York names Scott Schiller VP of advertising and sponsorship sales. He was VP of advertising and partnership marketing at Sony Online Ventures.

NTN Network in Carlsbad, Calif., promotes Gerald Sokol Jr. to CEO. He will continue his duties as president.

DISTRIBUTION. M.S. Distributing in Annapolis, Md., appoints Sam Donaldson branch manager. He was sales VP of advertising and partnership marketing at Sony Online Ventures.

ORGANIZATIONS. The Video Software Dealers Assn. (VSDA) in Encino, Calif., promotes Lana Westermeyer to national coordinator of Fast Forward to End Hunger and names Audree Augustus assistant controller, Olga Bronstein graphic artist, Carla Catalano accounts payable staff accountant, Jane Flo-

renee, assistant to the senior VP/

general counsel, and Bill Lundeen manager of information systems.

They were, respectively, assistant to the senior VP/general counsel, controller at Village Road Show Pictures USA, an independent graphic

and design firm, and a senior administrative employee, and operations manager at Orion Pictures.

VSDA's Fast Forward Foundation in Encino names Scott Schiller

to the position of branch manager. He was VP of advertising and partnership marketing at Sony Online Ventures.

NTN Network in Carlsbad, Calif., promotes Gerald Sokol Jr. to CEO. He will continue his duties as president.

M.S. Distributing in Annapolis, Md., appoints Sam Donaldson branch manager. He was sales VP of advertising and partnership marketing at Sony Online Ventures.

The Video Software Dealers Assn. (VSDA) in Encino, Calif., promotes Lana Westermeyer to national coordinator of Fast Forward to End Hunger and names Audree Augustus assistant controller, Olga Bronstein graphic artist, Carla Catalano accounts payable staff accountant, Jane Flo-

renee, assistant to the senior VP/

general counsel, and Bill Lundeen manager of information systems.

They were, respectively, assistant to the senior VP/general counsel, controller at Village Road Show Pictures USA, an independent graphic

and design firm, and a senior administrative employee, and operations manager at Orion Pictures.

VSDA's Fast Forward Foundation in Encino names Scott Schiller

to the position of branch manager. He was VP of advertising and partnership marketing at Sony Online Ventures.

NTN Network in Carlsbad, Calif., promotes Gerald Sokol Jr. to CEO. He will continue his duties as president.

M.S. Distributing in Annapolis, Md., appoints Sam Donaldson branch manager. He was sales VP of advertising and partnership marketing at Sony Online Ventures.

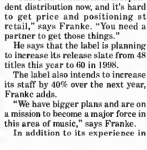
The Video Software Dealers Assn. (VSDA) in Encino, Calif., promotes Lana Westermeyer to national coordinator of Fast Forward to End Hunger and names Audree Augustus assistant controller, Olga Bronstein graphic artist, Carla Catalano accounts payable staff accountant, Jane Flo-

renee, assistant to the senior VP/

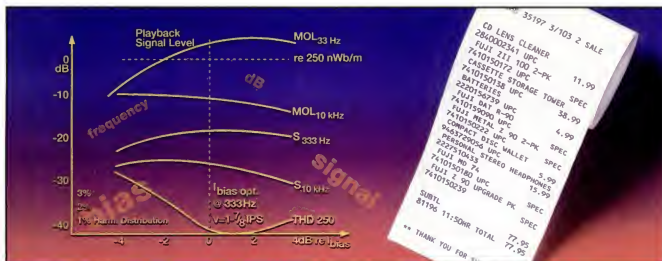
general counsel, and Bill Lundeen manager of information systems.

They were, respectively, assistant to the senior VP/general counsel, controller at Village Road Show Pictures USA, an independent graphic

and design firm, and a senior administrative employee, and operations manager at Orion Pictures.



SCHILLER



Fuji audio tapes perform no matter how you measure them.



Consumers measure a tape's performance by how well it reproduces music. But retailers also have to be concerned with how it makes the cash register ring. Fuji Audiocassettes, Digital Audio Tape and recordable MiniDiscs give your customers the superior sound they want. And you get the exceptional retail features you need; eye-catching packaging, flexible merchandising options, great margins and repeat customers, just to name a few.

So while the other brands dazzle you with technical data, call 1-800-755-3854, extension 8211 and ask for a Fuji rep to show you something a little more interesting.



FUJI. A new way of seeing things.®

We don't claim to
be the biggest or the best...

We let our service,
prices & fill speak for itself!



WE STOCK AN EXTENSIVE LINE OF
COMPACT DISCS, CASSETTES
& ACCESSORIES!!!

Ask our courteous and knowledgeable sales representatives about:

- Price comparisons.
- New store setups & special discounts on your first order.
- 1% discount on pre-ordered new releases.
- Weekly discounts on new releases, Super Specials & Pick Specials.
- Same-day shipping.
- "The Stargazer," our weekly mailer.
- New "Retailer's Guide to the Galaxy" Summer/Fall '97 catalog.

Galaxy Music Distributors

2400 Josephine St., Pittsburgh, PA 15203

phone: (800) 542-5422 or (412) 481-8600

fax: (800) 542-8863 or (412) 481-1969

E-mail: info@galaxymusic.com Website: www.galaxymusic.com

"YOUR SATISFACTION IS OUR SATISFACTION!"

<http://www.billboard.com>

FOR SOUND SAMPLES

Hear free musical samples from the hottest
titles on the major Billboard albums charts

Provided by the Music Previews Network in

• Real Audio • WAV • MPEG

Merchants & Marketing

Camelot's Chapter 11 Takes A Turn For The Unorthodox

BY ANY MEASURE, the Camelot Music Chapter 11 reorganization is turning out to be one for the books. In fact, when the Chapter 11 reorganization process is finally completed sometime in January, it will have rewritten some of the rules governing bankruptcies.

In the latest turn of events, sources say that the six majors have sold off their claims against the Camelot estate. This represents the first time the majors have ever sold their claims in a Chapter 11 proceeding.

While the following details of that transaction may cause the eyes of the financially uninitiated to glaze over, there is plenty of intrigue going on between the numbers, so pay close attention and even read between the lines.

The majors collectively are owed about \$47 million, and under the proposed Camelot reorganization plan, and like all trade suppliers, they are due to get 30 cents on the dollar in equity in the chain. However, because the plan, which has yet to be approved, contains a mechanism that allows trade suppliers to convert their claims to cash in exchange for agreeing to resume normal credit terms for Camelot, they could achieve 60 cents on the dollar.

But instead of waiting to implement that option, the majors have done a little better for themselves by turning to the open credit market. EMI Music Distribution moved first, sources say, selling its claim Nov. 7 for about 68 cents on the dollar to Bankers Trust,

according to traders who follow the distressed-securities market. Then, on Nov. 10, the other five majors collectively sold their claim, getting slightly more than 58 cents on the dollar to Van Kampen American Capital, sources say.

The majors have achieved a premium over what the Camelot Chapter 11 plan is scheduled to pay for a number of reasons. First and foremost, bank debt on Nov. 11—the day this column was written—was trading at about 68 cents on the dollar, which is pretty amazing when you consider that under the reorganization plan, bank-debt holders only get 48 cents on the dollar.

Clearly, Wall Street is giving Camelot a greater valuation than that plan. Wall Street is giving Camelot the 68 cents on the dollar, which is pretty amazing when you consider that under the reorganization plan, bank-debt holders only get 48 cents on the dollar.

Clearly, Wall Street is giving Camelot a greater valuation than that plan. Wall Street is giving Camelot the 68 cents on the dollar, which is pretty amazing when you consider that under the reorganization plan, bank-debt holders only get 48 cents on the dollar.

Did Camelot executives undervalue the company in their reorganization plan? With hindsight, the answer may be yes, but a lot has changed since the plan was filed in September. In general, Wall Street finally has recognized that the music retail sector, which had been in turmoil since 1994, has managed to effect a turnaround by closing unprofitable stores and, either officially or unofficially, restructuring.

(Continued on page 88)



by Ed Christman

Disney



Disney's
THE LITTLE
MERMAID

One of Disney's
Most Successful
Musical Franchises
Makes Another
Splash.



Ariel and Friends
Singing Their Favorite
Hits from the Sea.

- 15 fun, original and cover songs inspired by the beloved movie.
- Songs performed by the original movie characters.
- The ideal musical companion to *The Little Mermaid* soundtrack.

Exclusive Ariel
lithograph offer for
consumers that purchase
Ariel's Favorites and
(1) other Walt Disney
Records title.

Making waves beginning
January 27, 1998.

Share the music of Disney at our website:
<http://www.disney.com/DisneyRecords>

WALT DISNEY
RECORDS

© Disney

Why Settle For A One-Stop One Stop?



Only AEC gives you the most locations. Two worldwide distribution centers.
10 field offices. High fill rate. Deep catalog. 24/7, it's the place more retailers place more orders.

AEC One Stop Group

Abbey Road Distributors • Abbey LA • Bassin Distributors • CD One Stop
AEC Field Offices: Atlanta • Baltimore • Dallas • Philadelphia • Portland • Omaha • Sacramento • San Diego

New Accounts 1-800-635-9082 • 1-954-255-4569 • Fax 1-954-340-7641

www.aent.com

INDIE LABEL STARTS OUT BY SELLING DIRECT

(Continued from page 83)

also playing a key role in the label's marketing plan. Rather than a jewel box, explains Soriero, who designed the album's collage-style cover art, the label opted to use the Q-Pack, a jewel box-size, paperboard-and-plastic case that boasts a high-tech image. "It gives us an integrated package that holds together well, is attractive to the eye, and fits nicely in the hand," she says. The booklet insert, she notes, contains lyrics, photos, and a vocabulary list to help children familiarize themselves with key words on the album.

Meanwhile, the eclectic label has two new albums in the works with plans to develop such tie-ins as CD-ROMs and flashcards. The company, which outsources its publicity, fulfillment, marketing, legal, and financial-management duties, isn't closing any doors when it comes to a more traditional approach to distribution and retail. For now, Stan-bovsky points out, "we are the new kid on the block with a new label and an album nobody knows about, and trying to knock on doors is no fun when you're determined to sell records." At the very least, he adds, establishing a track record by developing a great catalog and tapping into the right niche puts the label in a position to attract the right distribution deal.

Soriero concurs that Hokanee is very much open to the prospect of

selling its products in mass merchandisers, specialty stores, convenience outlets, and traditional music retail, given the right situation that would best serve the label's needs. With Tower Records about to start selling its products, she notes, the label is also expected to be carried in Zany Brainy, a children's chain, and a number of children's museum gift shops. It is already being sold in many local stores.

Ed Maxin, regional director for the New Hope, Minn.-based Navarre, a leading independent distributor, says that the idea of creating demand for a product before seeking a distributor certainly has merit, but it's hardly foolproof.

"We've had a number of labels come to us with a similar strategy, mostly selling via the Internet, but it's no guarantee the product will survive when placed in 1,900 stores," he adds, that it's especially challenging when the album is suddenly up against other forms of entertainment, including computer games, CD-ROMs, and videos.

In-store positioning is another factor that can affect a product's sales. Children's recordings are very difficult to get into the market because most of those products are relegated to the back of the store, in sections that are dominated by major labels. "The truth is that Disney is probably 75% of that section,

and they have the marketing dollars and the merchandising power that can overwhelm an independent product," cautions Maxin. Nevertheless, he adds, "you never really know what might sell."

"If a small up-start label can get a foothold in the marketplace by selling direct, then why not go for it?" asks Russ Solomon, president of Tower. From a retail perspective, he notes, it really has a lot to do with who's doing it. "If it's a major label trying to sell around us, we'd look rather sassy at."

While direct sales by labels are always a concern to retail, concedes Jack Trifero, owner of the Gramophone Shop in New Canaan, Conn., "what's the difference if a major music site is selling over the Internet

(Continued on page 89)



LESS TASTE MORE FILLING

• LOW PRICES • GREAT SERVICE
• WEEKLY SPECIALS • EXCELLENT FILL
COMPACT DISC CASSETTES VINYL
CD SINGLE CASSETTE SINGLE CD-ROM
ACCESSORIES

ask about FREE NEXT DAY DELIVERY
1-800-899-DISC (3472)

This is Robin Griffin's wheelbarrow

"We are a small store, but our Valley Sales Representative treats us like we are as important as anyone else."

Robin Griffin
Sound Source



This is
Robin Griffin's
One-Stop

VALLEY RECORD DISTRIBUTORS

"THE ONE-STOP THAT RETAILERS CAN'T STOP TALKING ABOUT"

Toll Free: 1.800.845.8444 • Fax Toll Free 1.800.999.1794
Outside U.S. Call: 916.661.6600 • Fax 916.661.2502

www.valdisol.com

Billboard®

BIG SEVEN ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$129
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$155
- 4. International Tape/Disc Directory:** All the info on professional servicos & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$70

To order your Directory today, call (800) 344-7115.
Outside U.S. call (908) 363-4155. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add \$6 per directory for shipping (\$13 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. BDZ29027

RETAIL TRACK

(Continued from page 88)

debt. Trans World Entertainment was leading the charge in digging out from the industry's problems, but National Record Mart and the Musicland Group also have played a role, each releasing stronger-than-anticipated financial results and comparable-store sales, which in turn is reflected by higher stock prices.

Camelot Music, which will be a publicly traded company upon completing its Chapter 11 reorganization, also is receiving the benefit of the doubt from

investors.

In particular, Camelot has helped its own cause tremendously during the reorganization process. Camelot management apparently has won over the large holders of the bank debt to such a degree that they are backing the company in what many considered an unprecedented occurrence during a Chapter 11 proceeding. They gave Camelot the go-ahead to make a cash bid to buy the Wall chain from W H Smith. It has signed a letter of intent to

pay \$47 million cash for the Wall.

A number of distressed investors and investment bankers who regularly work in the Chapter 11 business, tell Retail Track that while Chapter 11 companies themselves are often bought or merged into another company, they have never heard of a significant-sized company in Chapter 11 bidding to buy another large company. Camelot Music has sales of about \$365 million, while the Wall has sales of about \$165 million.

The values in the Camelot reorganization plan weren't changed to reflect the Wall acquisition, since the deal likely won't close until after the company emerges from Chapter 11, but the market is obviously placing a value on the synergies that Camelot will realize through that acquisition, and that is another reason why the company appears to be undervalued to investors.

Furthermore, the large bank-debt holders, which include Van Kampen, Merrill Lynch, Chase Investors, Oaktree, and the Yale Endowment Fund, are owed about \$295 million and are scheduled to receive \$41 million in cash and the rest in equity from the Camelot estate under the reorganization plan. That \$41 million was secured debt, but the large debt holders' confidence in Camelot is such that they have petitioned the court to convert the cash part of their claim into equity.

Earlier, those creditors, which likely will own upwards of 80% of Camelot when all is said and done, turned down a bid of what some sources say was in the range of \$250 million and are scheduled to receive \$41 million in cash and the rest in equity from the Camelot estate under the reorganization plan. That bid, which topped an earlier Trans World bid of about \$175 million, was made up largely of Trans World stock, according to sources.

In light of all the activity going on in the Camelot debt market, it's safe to conclude that the large bank-debt holders prefer Camelot stock to Trans World stock. But it would be deceptive to think those investors are saying that one chain is better than another or that one stock has more value than another. It may be more a question of where Van Kampen and company think they can achieve a greater return on their investment, and right now they appear to think that Camelot has a greater potential for them than Trans World, which is trading near its historical high. Some Trans World investors, including one Bob Higgins, likely would vehemently disagree with that conclusion. In fact, don't be surprised if Trans World makes a third run at Camelot. If Higgins doesn't get the trophy, you can be sure that he is going to make whoever gets it pay top dollar.

On the other hand, much of the maneuvering that has gone on in the last month, including—Retail Track speculates—the majors selling their claims, has been engineered by Camelot management and its financial adviser Policanso & Mann in order to avert the potential for Trans World to put together a winning bid. It will be interesting to see how this one plays out.



Forseesing Sales. Mezzo-soprano Joyce Castila, who sings the title role in *Cecille Records'* recording of the Gian Carlo Menotti opera "The Medium," reads the palm of Ron Pollard, opera buyer for the Tower Records store in downtown New York. At left is Ron Mannarino, VP of classical for Qualiton Imports, distributor of the album.

DEFTONES MAKE NOISE VIA ONLINE PROMO

(Continued from page 83)

it's important to make a huge splash the first week and kick-start things."

Indeed, the band's jarring debut has already motivated some programmers to begin playing its new single, "My Own Summer (Shove It)."

A pivotal element in Maverick's plan was an Internet-only live show cybercast on the House of Blues-run live music destination, liveconcerts.com.

After plugging the show during more than 20 different contests and giving away 300 tickets during the monthlong promotion, the site broadcast the show, held Oct. 25 at S.I.R. studios in Hollywood, Calif.

All told, the site generated 500,000 impressions, besides the 6,000 people who logged on to watch the performance.

That audience figure, says House of Blues GM of new media Philip Praccasi, was roughly equivalent to the crowd that multi-platform, internationally established act No Doubt had drawn only months before.

"To truly market an artist on the Internet, you can't have a one-off live show," says Praccasi. "It has to be a promotion that builds interest, allows people to hear about and get familiar with the band so that they have an interesting lead-in. It's the promotion and the building of interest that we see as the success even

more than the event itself."

Other promotions done with such major music sites as SonicNet, iMTV, UBL, and CDnow bolstered the attack.

Neupert says \$30 million is a "very conservative" estimate of how many band impressions were made during the six weeks of promotion.

Lending a hand to Maverick's efforts were the approximately 35 fan-generated sites dedicated exclusively to the band.

Neupert also recruited fans online to investigate a street team that distributed posters and flats.

And if online activities did indeed have an impact on first-week sales, Maverick got considerable bang for its buck.

By partnering with such companies as video compression firm Digital Motion, which paid for the cost of the cybercast, the label avoided paying for most of its online efforts, ultimately spending some where around a few thousand dollars.

As for the band itself, Deftones guitarist Stephen Carpenter says it was money well spent.

"A lot of our fans go there to see what we're up to, but I also heard from a lot of people that stumbled onto something we were doing on the Internet and ended up buying the record," says Carpenter. "I definitely believe that it had a big impact for us in our first week."



Confab Goes Techno. Techno dance recording artist Natalie Bellé appeared at the National Assn. of Recording Merchandisers' Fall Conference with executives from her distributor, Navarre, in support of her new album, "Club Animal," on Platinum Planes Records/Solid Groove. Shown, left, are Guy Marsale, COO of Navarre; Nette; Frank Mooney, West Coast regional for Navarre; and Ed Masón, Midwest regional sales manager for Navarre.

THE A TO Z OF SUCCESSFUL SELLING



FOR YOUNGSTERS KIDS
JUST WANNA HAVE FUN.
ESPECIALLY SO IN YOUR STORE.

THAT'S WHY WE HAVE DESIGNED AND
BUILT A TRULY KID-FRIENDLY CD STATION.
IT HAS CHILD-LIKE CONTROL BUTTONS AND
CHILD-SIZED HEADPHONES. THE STATION
STANDS 4½ FT HIGH AND THE KIDS GET TO
SEE THE ACTUAL CD SPIN! NOW THAT'S
REALLY FUN!

LIFT DISPLAY, INC.
PH: 1-800-543-8269 (TOLL FREE)
201-945-8700
FAX: 201-945-9548
www.LIFTonline.com

LIFT®
Systems with future.

TO OUR READERS

Declarations of Independents will return next week.

**FINALLY, A Music
Wholesaler That's Open 24
Hours A Day, 7 Days A
Week & 365 Days A Year!**

When Baker & Taylor is your music one-stop, you're NEVER closed. Evenings, on weekends, after hours, whenever you customer wants to special order an item that's not in your stock, just dial a toll-free number for TalkMedia™, our automated stock inquiry and order placement system.



Close a sale "right on the spot"; Have insomnia attacks? Bad TV night? Place catalog refill orders from the comfort of your own home. TalkMedia™ provides you with TOTAL flexibility and your customers with an unparalleled level of service!

With over 150,000 sku's of music, 70,000+ videos in every genre imaginable plus DVD, CD-ROM and full-line accessories, you can see why Baker & Taylor Entertainment is America's fastest growing one-stop, where you can get it ALL with just ONE call!



BAKER & TAYLOR



Chicago: 800/775-2800 Denver: 800/775-3300

Atlantic's 'Anastasia' Gets Royal Treatment

ROCK ME ANASTASIA: Atlantic Records is pushing the release of its soundtrack to the just-released animated film "Anastasia" with a royal array of promotions.

The Fox Family Films feature, based on the story of a girl who may or may not be the Russian Princess Anastasia, premiered Friday (21). The soundtrack, which features performances by pop artists Donna Lewis and Richard Marx, country singer Deanna Carter, dance diva Aaliyah, and Spanish star Thalía and a score composed by Lynn Ahrens and Stephen Flaherty, came out Oct. 28. Also available is "Anastasia Sing-Along," which consists of songs from the film. The soundtrack shipped 750,000 copies.



by Moira McCormick

Vicky Germaise, senior VP of Atlantic Records, says that 300,000 sample cassettes are being placed in envelopes of pictures developed at Eckerd Drugs outlets around the country. The sampler, which features two songs from the film along with snippets of the celebrity-performed numbers book-ended with 30-second commercials for the soundtrack, is included as part of a Kodak promotion with Eckerd (Kodak is pushing its new film-developing process, Qualex). The promo runs Friday (21)-Dec. 19, and Germaise says it is being marketed in local print ads.

Plus, a promotion called "Radio Anastasia" is running on Muzak programs in 2,000 Burger King locations, featuring a 30-minute narrated synopsis of the film with music. "It's a very kid-oriented approach," says Germaise, who says the promo will run through December.

Spots are running on Fox Kids Radio Network, and 60-second commercials resembling music videos are airing as commercials on MTV. Germaise says four actual videos have been created, one for each of the celebrity-performed songs: the Lewis/Marx duet "At The Beginning," Carter's "Once Upon A December," Aaliyah's "Journey To The Past," and Thalia's Spanish version of "Journey To The Past."

They are running primarily in such children's stores as Toys 'R' Us, Kids 'R' Us, FAO Schwarz, Noodle Kidoodle, and Zany Brains as part of a 35-minute program that includes the movie trailer and the 60-second commercials. "There aren't that many kid-vi-d outlets," notes Germaise. "We decided to use these stores as if they were video channels."

Independent firm Playground Entertainment Marketing of Pasadena, Calif., is in charge of marketing "Anastasia" in the children's boutique arena. Germaise notes that Atlantic is reshipping the Lewis/Marx single, packaged with the Aaliyah single and an "Anastasia" sticker, Nov. 24. Further promotional ploys include packaging each soundtrack with a free sticker of movie character Bartok the rabbit.

"We're doing a big retail visibility campaign," says Germaise, "such that you won't be able to walk into a record-

store without tripping over the [point-of-purchase display]."

CD LIBRARY: Listening Library, the 24-carat audiobook firm whose stock includes unabridged recordings of literary works, has released its first CD. The Old Greenwich, Conn., company has issued "The New Kid On The Block," a collection of poems spoken and sung by their author, Jack Prelutsky, on CD (it has previously been available on cassette, as is the rest of Listening Library's catalog). "I'd looked at the compact disc format for quite a while but had been unconvinced that it was the best medium for spoken-word audio," says company president Tim Dittow.

What won him over, he says, in the case of the Prelutsky title was the fact

that it is "a series of poems. It's a natural for the CD format, because listeners can select which poem they want at the touch of a button."

Also figuring into the decision to release "The New Kid On The Block" on CD was the fact that it is Listening Library's best-selling children's title, Ditlow adds. He notes that Prelutsky wrote five new songs for the CD, tracks not available on the cassette version.

Listening Library is testing the CD format with this title, and Ditlow says it is too early to tell whether more kids' releases will become available on CD. If they do, it most likely would not be until 1998.

Assistance in preparing this column was provided by Louella Garza.

Billboard[®]

Ton Kid Audio

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/STREET/RTG LABEL (S&P/L PRICE)	TITLE
*** No. 1 ***				
1	1	7	VARIOUS ARTISTS WALT DISNEY 60657 (5.99/9.95)	HALLLOWEEN SONGS AND SOUNDS
2	9	4	VARIOUS ARTISTS A WALT DISNEY 60605 (6.99/13.95)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	2	97	BARNEY MCA/HEARST 95317 (5.99/14.95)	HAPPY HOLIDAYS, LOVE BARNEY
4	RE-ENTRY	4	VARIOUS ARTISTS WALT DISNEY 60587 (10.99/16.95)	DISNEY'S CHRISTMAS COLLECTION
5	3	116	VARIOUS ARTISTS A WALT DISNEY 60685 (10.99/19.95)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
6	4	94	SING-ALONG A WALT DISNEY 60689 (10.99 Cassette)	WINNIE THE POOH
7	7	3	BARNEY MCA/HEARST MUSIC/VIDEO STUDIOS (9.99/14.95)	BARNEY'S BIG SURPRISE
8	8	116	VARIOUS ARTISTS A WALT DISNEY 60686 (11.99/19.95)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
9	10	18	VARIOUS ARTISTS WALT DISNEY 60709 (10.99/19.95)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
10	11	52	VARIOUS ARTISTS WALT DISNEY 60618 (9.99/19.95)	20 SIMPLY SINGABLE SILLY SONGS
11	13	116	BARNEY A MCA/HEARST MUSIC/VIDEO 27115/EM (9.99/15.95)	BARNEY'S FAVORITES VOLUME 1
12	15	24	READ-ALONG WALT DISNEY 60287 (5.99 Cassette)	HERCULES
13	NEW	1	VARIOUS ARTISTS WALT DISNEY 60948 (9.99/15.95)	BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS
14	12	2	READ-ALONG WALT DISNEY 61202 (5.99 Cassette)	JUNGLE BOOK
15	14	62	VARIOUS ARTISTS A WALT DISNEY 60606 (6.99/13.95)	DISNEY CHILDREN'S FAVORITES VOLUME 2
16	16	94	VARIOUS ARTISTS B WALT DISNEY 60619 (9.99/19.95)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
17	17	12	MIME LES GÉANTS WALT DISNEY 60619 (9.99/19.95)	POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE
18	18	83	VARIOUS ARTISTS WALT DISNEY 60897 (9.99/11.95)	DISNEY'S PRINCESS COLLECTION
19	19	4	JOHN DENVER SONNY WONDER 63412 (9.99/13.95)	ALL ABOARD
20	6	4	VARIOUS ARTISTS WALT DISNEY 60604 (6.99/13.95)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
21	RE-ENTRY	1	VARIOUS ARTISTS WALT DISNEY 60643 (6.99/9.95)	DISNEY'S A SEASON OF SONG
22	20	8	DANCE-ALONG WALT DISNEY 60941 (10.99 Cassette)	DISNEY'S DANCE-ALONG
23	RE-ENTRY	1	READ-ALONG A WALT DISNEY 60265 (5.99 Cassette)	TOY STORY
24	23	93	READ-ALONG A WALT DISNEY 60254 (5.99 Cassette)	THE LION KING
25	25	6	VARIOUS ARTISTS A WALT DISNEY 60740 (9.99/13.95)	DISNEY CHILDREN'S FAVORITES VOLUME 3

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multilateral sales indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most large prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other C/P prices, are equivalent prices, which are projected from wholesale prices. © 1997, Silentsound/PT Communications, and Soundplex, Inc.

e-mail us at jeffw@sdcd.com



**SUPER
DISCOUNT
CD's**

New Release Discounts* We Accept Credit Cards

Check Out Our <u>Everyday</u> Low Price on Major Label CD's:	CD List	Our Price
	\$17.97	\$11.80
	\$16.97	\$10.87
	\$15.97	\$10.16
	\$11.97	\$ 7.97

**ASK YOUR ONE-STOP
TO MATCH OUR PRICES...
WHEN THEY WON'T, CALL US**

TEL (714) 223-8795 • FAX (714) 724-5162

Vid Suppliers Bring Back the '70s With Vintage TV Offerings

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—The '70s are back in music, fashion, and movies. So why not in video? Studios and independents aren't taking no for an answer.

Inspired by big-screen revivals of "The Brady Bunch" and "The Addams Family" and the return of '70s television shows on cable, vendors have scrambled to remaster and repackage 20-year-old sitcoms, musicals, and features for aging baby boomers and their offspring.

"There is definitely a '70s craze, and there is a market for it," says Susan Margolin, CEO of New Video. "Isaac Mizrahi has a line of Mary Richards clothes. You have people in

the media like Rosie O'Donnell talking about the influence of icons like Mary Tyler Moore in their lives and talking about growing up and coming of age in the '70s."

Nick at Nite and TV Land continue to fuel the craze—and their ratings—with cable series that time never quite forgot. In response, New Video released a boxed set of "The Very Best Of The Mary Tyler Moore Show" Aug. 26 for \$99.95 and "The Very Best Of The Bob Newhart Show" Sept. 30 for \$79.95. The "Moore" package contained seven and "Newhart" six two-episode tapes, one cassette for each season the show was on the air.

Coming up in 1998 are boxed sets of "Hill Street Blues," "Rhoda," "St.

Elsewhere," and "WKRP In Cincinnati," all part of the same deal New Video struck with producer MTM. New Video also plans to release more Newhart and a compilation of Mary's Worst Dinner Parties. "Retailers aren't suffering from indigestion."

Brant Sigmond, spokesman for Musicland Stores Corp., says that '70s videos sell briskly at Musicland and Suncoast Motion Picture Co. stores and that "Newhart" has done particularly well. "There's a resurgence of interest in '70s popular culture. Look at the success of the reunion concerts by Fleetwood Mac, the Eagles, and Kiss," Sigmond notes. "In the same way, '70s videos are increasingly popular." He expects a merry Christmas

for "Charlie's Angels" and "Gidget" cassettes.

Sitcoms from the '70s, in fact, are considered staples of popular culture, a favorite campus subject. "Universities around the country teach television studies now," Margolin notes. "This isn't just comedy, it's historic television. So we're creating special collector sets, taking the approach that this quality programming is worth the extra collecting."

New Video is working with Bob Thompson, a Syracuse University professor who's written several books on the era. Thompson will make the rounds of TV and radio to talk about the importance of these shows," says Margolin. He will also make in-store appearances at Trans World Entertainment outlets in Buffalo, NY, and Borders Books & Music in New York. Columbia House sells vintage TV shows as collectible via direct response. The company's Jan-TV is a tape-of-the-month plan that offers the first cassette in a series for \$4.95 and subsequent choices for \$19.95.

"I think there's a couple of issues at play here," says Harry Elias, VP of the Columbia House Video Library. "First is the convenience factor. People like to have that next volume in the series show up at their doorstep. Second, direct marketing has a big advantage in that through our experience and history, we can identify where these pockets are."

"Rather than put the tapes out on a retail shelf and hope the right customer walks in, we can promote to that customer directly. Take 'The Waltons' for example. We can send our direct-mail campaign to customers on family and Christian mailing lists or promote it in ads during compatible TV shows."

Direct marketing helps Columbia House select which shows to release. "Because we've been in business for almost 50 years with our music product, we have a long-term relationship with these customers," Elias adds. "On a daily basis, our customer correspondence tells us what they want to see."

Columbia House has been promoting classic TV since 1985 but established Re-TV only last year. The shows are released in sets and used to be instantly gratified, Columbia TriStar Home Video has priced cassettes from its Screen Gems library at \$9.95, with further discounting by some mass merchants. "A lot of moms today were young Cassidy fans when they were young," says Nancy Harris, VP of marketing. "They may not want to watch 'The Partridge Family' over and over again. But for \$10, it's a great, emotionally charged nostalgia kick to watch the old episodes and share it with their kids."

The Screen Gems line was launched last year with "Bewitched," "I Dream of Jeannie," and "The Brady Bunch," all of which "continue to do very well,"



Columbia TriStar is marketing perhaps the definitive action series of the '70s, "Charlie's Angels," in an attempt to mine nostalgia for video profits.

says Harris. On Oct. 28, Columbia expanded the catalog with "The Partridge Family" and "Charlie's Angels." Each package contains two tapes of half-hour or one-hour shows.

Columbia lists the price do the talking. "For consumers, this is pretty much an impulse deal, so the marketing is done primarily on the shelf," says Harris. Nevertheless, "we try to make our customers as catchy as possible." Dressed up to look like TV diners, the titles sell well in Best Buy and Wal-Mart.

The studio went straight to its audience in choosing which episodes to release. "We spoke to fans via fan clubs on the Internet and asked them their favorite episodes, and there was a lot of consistency," Harris says. "When you ask 'Charlie's Angels' fans about their favorite episodes, every-one said 'Angels in Chains.' It's amazing how people gravitated to it."

Rhino Home Video has a stake in the '70s, particularly '70s music. The trend began several years ago with the success of the "Blow Up" video series on cassette and CD. Rhino is now planning three videos based on that release, plus "70s Superstars" and "Disco Hits."

And the company has just acquired the rights to "The Mike Douglas Show" so it can extract, as a boxed set, the week's worth of shows hosted by John Lennon and Yoko Ono.

Rhino's '70s kick is not limited to music. In August it released a 1973 live performance, "H. H. Puffstuf Live At The Hollywood Bowl," featuring the "Brady Bunch" kids, and in October the "Walking Tall" movie trilogy.

The focus at New Line Home Video is on movies evoking a '70s feel. New Line delivered a coming-of-age movie, "Now And Then," which has been re-released as "Hairspray," featuring Liv Ullmann. "It sold really well, primarily because of the great cast and great music. It has an incredible '70s sound-track," says Ullmann. "Hairspray," which Olson-Graves, VP of marketing, New Line has also released a John Waters set of "Pink Flamingos," "Desperate Living," and "Hairspray," which Olson-Graves says has done well.

DVD Video Group Thinks Big For CES; Universal Expands Its DVD Slate

WINTER FROLIC: The DVD Video Group, hereafter DWG, has big plans for the January Consumer Electronics Show (CES) in Las Vegas—900 square feet, to be precise. DWG has taken that much floor space to exhibit plays from every manufacturer and as much software as will fit. There's plenty, according to DWG spokeswoman Amy Jo Donner, who says that 600 titles are already posted on the trade group's World Wide Web site (www.dvdvideogroup.com). Our most current source puts the number, through January 1998, at 655 titles. Billboard, Nov. 15.

Donner expects nearly all DWG's 32 full and associate members to attend its open house scheduled for Jan. 9, including the newest studio addition, Buena Vista Home Video. CES hasn't been this popular in Hollywood since the studio signed a deal with the Video Software Dealers Assn. as an exhibit venue.

The Vegas show is also supposed to spotlight the rival Divx. However, sources indicate that Digital Video Express may not be ready to exhibit a working model of the pay-per-use, disposable system. Spokesman Rick Sander says the studio is able for comment at deadline. Meanwhile, DWG is spreading its word in stories in TV Guide, Playlog, and Gentlemen's Quarterly and will have a making-of-a-disc piece on the E! cable channel next month, Donner says.

ALL IN GOOD TIME: Universal Studios Home Video is spreading its bets in DVD. Its 50-movie distribution deal with GoodTimes Entertainment, an extension of a long-standing VHS agreement, is Universal's third for the new format. Image Entertainment will release 50 titles, and Digital Video Express has been promised movies for Divx. In addition, Universal is readying eight DVD releases for November and December shipments.

GoodTimes' first-quarter '98 titles include "Judgment Night," "The Preppies," "Renegades," "Car Wash," "Born In East L.A.," "Raid On Rome," and "The Great Waldoapeo." Later next year, the New York-based licensee will have "Airport '77," "Shakedown," "King Ralph," "Out On A Limb," "The Meanest Man In the West," "Bluxi Blues," "The Front Page," "Halloween II," "Halloween III," "The Mummy," and "The Giggles."

In the late '90s, GoodTimes helped open the mass merchants, in particular Wal-Mart, to low-priced catalog titles from Universal, Columbia, and Orion. Sooner or later, the company expects to work the same way with Divx. For now, though, "our core business is not active," says GoodTimes senior VP Jeff Baker. Retail trials are under way, but "the mass merchants aren't in DVD the way they are in video." GoodTimes, instead, will focus on specialty chains

like Best Buy and Musicland. The suggested list of \$19.99 may change after some titles have been released.

Baker says GoodTimes hopes to strike a similar deal with another major supplier—not currently a licensee—and is developing a schedule for DVD releases of its own product in '98.

SQUARE PEG: MPEG LA has given up attempting to square the circle. Earlier this year, the royalty-collecting consortium of Hollywood and computer compression technology vital to DVD, announced that it would charge 40 cents for each disc used to rent and 4 cents for each disc purchased. The price for used to sell (Billboard, Aug. 9).

Since program suppliers lose control of releases once they're in distribution, trade sources agreed that MPEG LA (the "LA" stands for licensing administrator) would have no way of separating rentals from purchases unless it undertook the Sisyphean task of monitoring stores.

MPEG LA now agrees. In a Nov. 7 letter to concerned parties, licensing PVP Lawrence Horn says the venture has decided it's a sell-through-only market at present "and will continue to be so until DVD players reach a critical mass. Therefore, the 40 cent royalty per video event will apply to all packaged media during that period." A video event is defined as a full title. "For example," says Horn, "a disc contains only one video event if it contains shorts, biographies of the movie's stars, or a pan-and-scan format in addition to the movie itself. It has two events if it contains two movies, two games, or a movie plus a game."

Horn claims "growing" acceptance of MPEG LA's licensing plan, although he wasn't available at deadline to list who has agreed to the fee structure. The moratorium on back-royalty claims in the authoring process (see Nov. 15 in November).

VIBRATES: MPI Home Video's first DVD releases are for Beale-maniac "A Hard Day's Night," "Help," and "Magical Mystery Tour." A non-Beats title, "The Best Of The Bee Gees Live," might have leavened the mix, but MPI has postponed defining pending solution of a minor compatibility problem in the authoring process.

Goitli Home Media, trying to build on its Inc. magazine ranking (Picture This, Billboard, Nov. 15), has acquired the rights to bring Cowles Media programming to video. The titles are "The Godfather," "The Godfather Part II," "Destinations," and "A Home For The Holidays." Cowles, based in Minneapolis, is a newspaper and magazine publisher with media properties including one of the last big-city independent dailies, The Star Tribune.



by Seth Goldstein



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	6	3	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
2	1	6	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
3	8	1	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Jeffrey Cohen
4	18	8	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 62403	Bruce Willis Milla Jovovich
5	10	8	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video 90965	Michael Myers Elizabeth Hurley
6	8	8	GROSSE POINTE BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10610	John Cusack Minnie Driver
7	5	8	ANACONDA (PG-13)	Columbia TriStar Home Video 11793	Jeffrey Lynn Ice Cube
8	8	8	THE SAINT (PG-13)	Paramount Home Video 371967	Val Kilmer Elizabeth Shue
9	8	8	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Columbia TriStar Home Video 3730	Ralph Fiennes Julianne Moore
10	8	8	VOLCANO (PG-13)	FoxVideo 8039	Tommy Lee James Van Der Beek
11	NEW	1	ADDICTED TO LOVE (R)	Warner Home Video 15252	Ray Ryan Matthew Broderick
12	9	13	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 62463	Harrison Ford Brad Pitt
13	NEW	1	JINGLE ALL THE WAY (PG)	FoxVideo 4112	Arnold Schwarzenegger Sandra
14	11	18	DONNIE BRASCO (R)	Columbia TriStar Home Video 92513	Al Pacino Johnny Depp
15	18	8	DOUBLE TEAM (R)	Columbia TriStar Home Video 63272	Tim Allen Dennis Quaid
16	18	18	SUNG BLADE (R)	Miramax Home Entertainment Home Video Video 10437	Sly St. Thornton
17	23	8	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Amy Gere Richard Dreyfuss
18	8	1	THAT OLD FEELING (PG-13)	Universal Studios Home Video 63214	Bette Midler Dennis Quaid
19	18	18	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10109	Neve Campbell Chris Rock
20	17	1	ABSOLUTE POWER (R)	Warner Home Video 21019	Chris Egan Greg Kinnear
21	18	12	DANTE'S PEAK (PG-13)	Universal Studios Home Video 13330	Paul Walker Liam Neeson
22	5	8	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robert Williams Billy Crystal
23	5	8	G.A.P.S. (PG-13)	New Line Home Video Warner Home Video 94113	Halle Berry Martin Landau
24	NEW	1	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
25	22	11	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10438	Wendy Allen Goldie Hawn
26	31	8	THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Martin Scorsese Robert De Niro
27	15	11	MURDER AT 1600 (R)	Warner Home Video 11915	William B. Davis Wesley Snipes
28	15	11	CRASH (NC-17)	New Line Home Video Warner Home Video 94565	Holy Hurn Holly Hunter
29	NEW	1	NOWHERE (R)	New Line Home Video Warner Home Video 94595	Shannon Doherty Christina Applegate
30	24	8	SELENA (PG)	Warner Home Video 14909	Janet Jackson
31	28	8	WILD AMERICA (PG)	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa
32	39	8	MC DONALD'S NAVY (PG)	Universal Studios Home Video 92313	Tom Arnold Craig T. Nelson
33	26	10	INVENTING THE ABBOTTS (R)	Franklin 6081	Joseph Papp Liz Taylor
34	28	10	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robert De Niro
35	18	10	LOVE JONES (R)	New Line Home Video Warner Home Video 94310	Lance Reddick Lisa Long
36	18	10	SWINGERS (R)	Universal Studios Home Video Buena Vista Home Video 10453	Jon Favreau Woody Norton
37	18	10	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debra Messing
38	RE-ENTER	1	SAINT-EX (PG)	Bonemore Worldwide Entertainment Columbia TriStar Home Video 94953	Marcus Graham John Goodman
39	17	10	BOOY! CALL (R)	Warner Home Video 94953	James Van Der Beek John Goodman
40	NEW	1	WALKING THUNDER (G)	Rated Gs 4001	James Van Der Beek

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million in suggested retail for nontheatrical video. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or at least 50,000 units and \$2 million in suggested retail for nontheatrical video. © 1997, Billboard® Communications.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	1	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	\$2.97
2	2	6	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	\$2.96
3	3	91	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1993	G	\$5.95
4	4	141	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 951.1	Animated	1950	G	\$5.95
5	6	86	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	\$9.98
6	NEW	1	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sandra	1996	PG	\$5.98
7	2	6	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0022	Jenny McCarthy	1997	NR	\$3.98
8	6	27	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10072	Janet Lee Curtis Donald Pleasence	1978	R	\$3.98
9	6	27	FLEETWOOD MAC: THE DANCE	Warner Republic Video 3-38-186	Fleetwood Mac	1987	NR	\$3.98
10	2	6	SPAWN ♦	1990 Home Video Warner Home Video 91425	Animated	1997	NR	\$2.97
11	27	27	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	\$4.98
12	NEW	1	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	\$2.96
13	38	6	SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	\$3.98
14	2	2	MIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MPV750	Various Artists	1997	NR	\$3.98
15	15	5	OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 601-28	Oprah Winfrey	1997	NR	\$2.99
16	NEW	1	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	\$4.95
17	27	7	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	\$4.95
18	27	13	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrar Fawcett	1997	NR	\$3.98
19	27	4	DIANA: A CELEBRATION	BBC Video FoxVideo 537	Various Artists	1997	NR	\$4.98
20	26	6	THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	\$4.98
21	26	4	GRATEFUL DEAD: DOWNHILL FROM HERE	Monterey Home Video 31989	Grateful Dead	1997	NR	\$5.98
22	27	2	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	\$2.91
23	6	6	DIANA: LEGACY OF A PRINCESS	MVP Home Video MPV725	Various Artists	1997	NR	\$4.98
24	27	7	CREATURE COMFORTS	FoxVideo 7012	Animated	1997	NR	\$4.98
25	NEW	1	SPICE GIRLS: ONE HOUR OF POWER	Warner Home Video 363553	Spice Girls	1997	NR	\$4.98
26	14	12	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 6737	Leonardo DiCaprio Claire Danes	1996	PG-13	\$5.98
27	30	14	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1996	NR	\$2.98
28	31	8	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	\$3.98
29	24	2	THE BEST OF THE DOORS	Universal Studios Home Video 83297	The Doors	1997	NR	\$3.98
30	37	6	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkley Kiefer Sutherland	1997	NR	\$3.98
31	26	4	THE REAL WORLD YOU NEVER SAW	MTV Music Television Sony Music Video 49330	Various Artists	1997	NR	\$2.98
32	29	129	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1997	PG	\$9.98
33	27	14	THE FIRST WIVES CLUB	Warner Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	\$3.98
34	14	2	WILD AMERICA	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa	1997	PG	\$2.98
35	39	6	FROM DUSK TILL DAWN	Miramax Home Entertainment Buena Vista Home Video 8015	George Clooney Quentin Tarantino	1996	R	\$3.98
36	14	2	ANNABELLE'S WISH	Warner Home Entertainment 10253	Animated	1997	NR	\$2.98
37	31	28	SET IT OFF	New Line Home Video Warner Home Video 94445	Jada Pinkett Queen Latifah	1997	R	\$3.98
38	NEW	1	CABARET: 25TH ANNIVERSARY	Warner Home Video 914	Liza Minnelli Joey Grey	1972	PG	\$3.98
39	28	2	DIANA, PRINCESS OF WALES	U&W Entertainment 6694	Various Artists	1997	NR	\$3.98
40	27	6	FREERID: THE MOVIE	Cabin Fever Entertainment CF918	Lynsey Skynn	1997	PG	\$4.98

♦ ITA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ♦ ITA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or at least 25,000 units and \$1 million in suggested retail for nontheatrical video. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or at least 50,000 units and \$2 million in suggested retail for nontheatrical video. © 1997, Billboard® Communications.

Blockbuster Will Maintain Limited Rollout Of DVD

BLOCKBUSTER HOLDS DVD: Contrary to published reports, a Blockbuster Video spokeswoman says the chain has no plans to roll out DVD nationally. Blockbuster does have the format in 105 stores, an increase from about 50 stores since April. But "we've made no announcement" about expanding to 500 locations, she adds. "We're still in a test mode for DVD." It comes as no surprise that Blockbuster is loath to expand its DVD trial. Several quarters of declining

SHELF TALK

by Eileen Fitzpatrick

cash flow have forced the chain to focus on improving its core rental business.

With big problems to solve, the embrace of an emerging format—by a corporate staff that's gone through several reorganizations since its move to Dallas—can't be much of a priority.

Blockbuster probably won't ever play a major role in making DVD a success. Despite some inroads in sell-through, Blockbuster still hasn't become a major force in that market. Observers suggest that suppliers would be barking up the wrong tree in trying to get Blockbuster to commit to priced-to-sell DVD.

Best Buy, Musicland, Trans World Entertainment, and Tower Video, among others, have cornered the early demand. For the moment, technology-shy Blockbuster seems content to sit on the sidelines.

'CRUNCH,' RICHARDSON PUSH: Anchor Bay Entertainment's premier exercise brands will get some additional marketing muscle this fall from Crystal Light. The low-cal drink-mix maker will offer consumers a \$3 rebate when they purchase the product, plus Anchor Bay's Donna Richardson or "Crunch" videos.

Participating titles are Richardson's "30 Days To Thinner Thighs" and "30 Days To Firmer Abs And Arms," as well as "Crunch: Master Class Sculpt" and "Crunch: Master Class Aerobics." Each of the new titles, in stores last month, is priced at \$14.98.

In addition, Crystal Light will conduct a consumer sweepstakes that will award a trip to a spa. The sweepstakes will be supported by a \$250,000 radio promotion and in-store displays.

Anchor Bay VP of marketing Sandra Weissenauer says Crystal Light originally wanted to do the cross-promotion with "Crunch" video, but was also impressed with the Richardson tapes. In addition to the Crystal Light cross-promotion, Anchor Bay has planned a six-month advertising campaign for "Crunch" instead of the usual three months for a new release.

The ever-expanding "Crunch" line is made up of 16 videos, clothing in 400 stores, and skin-care products. Richardson, with eight videos in

(Continued on next page)

THE ALL NEW 'RIVERDANCE' PRODUCTION IS HERE!

The Original Sold Over 2 Million Units! Never-Before-Seen Footage!



"'RIVERDANCE' IS TRIUMPHANT!
A PERFECT GEM!
AN ENTERTAINMENT MAGNITUDE!"

—NEW YORK POST



RIVERDANCE!
The video made history. Now, history repeats itself with a sensational new production, **RIVERDANCE: LIVE FROM NEW YORK CITY**. This time, the world's best Celtic dancers, singers and musicians conquer America in an enthralling, sold-out performance at Radio City Music Hall.

ONLY \$24.95

ONLY \$24.95

"JOYFUL, EXCITING AND SPECTACULAR!"
—BARRY SEVIL, NEW YORK

"THIS EXTRAVAGANZA IS DYNAMITE!"
—FRANK ROSTON, CHICAGO

• An all-new production from the composer, director and producer of the original 'Riverdance'.

• With electrifying new performances never before seen on home video.

• RIVERDANCE: LIVE FROM NEW YORK CITY is the only new home video release that guarantees your customers the full 'Riverdance' experience.

• Starring world-renowned Irish dancers Colin Dunne and Jean Butler. With 'Riverdance' favorites Maria Pagés, The Moscow Folk Ballet, and the 'Riverdance' Irish Dance Troupe.

• 'Riverdance' is the modern phenomenon that just won't quit! It's the huge Irish music and dance success story of 1997, receiving press coverage from coast to coast.

• 'Riverdance' appeared on Billboard's video sales charts for over 49 weeks!

ONLY \$24.95

ONLY \$24.95

Street Date: 1/20/98

Tyrone Productions presents: **Riverdance: Live from New York City**
 Starring Jean Butler Colin Dunne Maria Pagés Lorik Wexler Glenn Ivry David B. Winters Ivan Thomas The Riverdance Irish Dance Troupe
 The Riverdance Orchestra The Riverdance Singers The Moscow Folk Ballet Co. Composer Bill Whelan
 Producer Mayo Doherty Director John McColgan





SHELF TALK

(Continued from preceding page)

stores, has written a book, "Let's Get Real!," due from Simon & Schuster in March.

MORE MONKEES: The Disney Channel documentary "Hey, Hey We're The Monkees" will be released by Rhino Home Video on Tuesday (18), priced at \$19.95 suggested list. "Hey, Hey," which has aired numerous times since January, will have 19 extra minutes for the video release.

Rhino is putting together "The Monkees Metal Lunchbox" gift set, containing a video with four episodes of the show. Each is a personal favorite of the band and features an introduction by front man **Davy Jones**. Also included in the lunch box is a collectible puzzle. Retail price is \$39.96.

'CINDERELLA' SOARS: Hot on the glass-slipper heel of its television ratings success, Buena Vista Home Entertainment will release "Rodgers & Hammerstein's Cinderella" Jan. 13, 1998, priced at \$19.99.

An updated version of the Rodgers

and Hammerstein classic, the made-for-TV movie stars **Whitney Houston** as the fairy godmother and teen sensation **Brandy** in the title role. It aired Nov. 2 on "The Wonderful World Of Disney," attracting more than 60 million viewers.

KIX IS FOR VIDEO: Kix Cereal is teaming up with Sony Wonder for a four-month cross-promotion.

Promoting Sony's "The Kids' Guide To Life" series, General Mills will advertise the "Learning To Share" release on millions of boxes from December through March 1998. Consumers can order the tape by filling out the side-panel certificate on the Kids' box and sending in a check for \$8.99.

The video is hosted by "The Today Show" anchor **Katie Couric** and teaches kids how to get along using various scenarios. Other titles include "Telling The Truth" with **Dennis Quaid**.

HAPPY BIRTHDAY: The 20th-anniversary edition of the Movies

Unlimited Video Catalog is hot off the presses. Priced at \$8.95, plus \$3 for shipping, the catalog features more than 40,000 titles, many of which are rare or hard-to-find videos.

The catalog was started by Jerry Frebowitz, an avid movie buff who once owned and operated a convenience store in Germantown, Pa. The first catalog featured about 80 titles on super 8 video, VHS, and Beta.

Movies Unlimited is now based in Philadelphia and has a site on the Internet. Contact 800-4-MOVIES or visit the site at <http://www.moviesunlimited.com>.

INTERACTIVE SIMITAR: After licensing software titles for the past three years, Simitar Entertainment has formed its own interactive division.

The company plans to release about eight titles a year for the CD-ROM and DVD-ROM formats. Its first two titles, "Fred Penner's Company Coming" and "Mazoe's Animated Spelling Adventure," were released last month.

Billboard.

Top Special Interest Video Sales

NOVEMBER 22, 1997

THIS WEEK	2 WEEK AGO	LAST WEEK	Compiled from a national sample of retail store sales reports		Percentage of Stores Carrying
TITLE			Program Supplier, Catalog Number		
RECREATIONAL SPORTS—					
★ ★ No. 1 ★					
1	1	79	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) B360		
2	2	21	MUHAMMAD ALI: THE WHOLE STORY PolyGram Video Home Video 02-56		10%
3	6	7	NFL GREATEST GAMES: SUPER BOWL XI PolyGram Video 800630-464-39		9%
4	3	21	TIGER WOODS: SON, HERO & CHAMPION PolyGram Video (CBS Video) 403		8%
5	4	51	THE WEEK IN MAGAZINE: 25 YEARS OF UNFORGETTABLE PLAYS & BLOOPS Omn Home Video 96002		84%
6	8	3	FOOTBALL FOLLIES PolyGram Video 443047-5033		9.5%
7			MIKE TYSON: THE INSIDE STORY MCA Home Video 7074		
8	5	15	THE OFFICIAL 1996 NFL BOWL CHAMPIONSHIP VIDEO PolyGram Video B455		14%
9	16	3	NFL: THREE IN A ROW PolyGram Video 442047-5093		13%
10	12	7	NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 800630-464-43		12%
11	11	33	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Video Entertainment 1446-572		11%
12	7	229	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19%
13	0	3	PURE PANTY PolyGram Video 442046-444-13		19%
14	16	47	SUPER SLUGGERS Omn Home Video 96001		13%
15	RE-ENTRY		ICE HOT 50 FoxVideo (CBS/Fox) B450		14%
16	NEW		ICE HOT 2 FoxVideo (CBS/Fox) 6664		14%
17	13	43	THE OFFICIAL 1996 NFL BOWL FINALS VIDEO PolyGram Video B454		14%
18	20	3	NFL THROWBACKS PolyGram Video		13%
19	17	79	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 800630-35-933		13%
20	2	2	NFL TALKIN' FOLLIES		12%

THIS WEEK			Compiled from a national sample of retail music sales reports		LAST WEEK POSITION
2 WEEKS RANK	WEEKS ON CHART	TITLE	Program	Supplier, Catalog Number	
<h2 style="text-align: center;">HEALTH AND FITNESS.</h2>					
★ NO. 1 ★					
1	5	OPRAH: MAKE THE CONNECTION		Bustina Vista Home Video 60478	22.99
2	3	5	DEUSTE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS	Bustina Vista Home Video 605	17.99
3	4	97	THE GRIND WORKOUT: FITNESS WITH FLAVA+	Sony Music Video 439796	12.99
4	5	51	CRUNCH: FAT FLASTER PLUS	Asic Inc. Entertainment 5010092	9.98
5	9	5	DEUSTE AUSTIN: A HOT HOT FAT-BURNING WORKOUT	Parade Video 909	12.99
6	8	29	THE FIRM: FIRM STRENGTH	BMG Video 801266-3	19.99
7	6	31	THE FIRM: THE HARD WORKOUT	BMG Video 80124-3	19.99
8	13	41	THE GRIND WORKOUT: STRENGTH AND FITNESS+	BMG Music Video 49805	17.99
9	15	93	THE FIRM: 5 DAY ABS	BMG Video 80126-3	14.99
10	7	115	THE GRIND WORKOUT HIP HOP AEROBICS+	Sony Music Video 49059	12.99
11	181	161	YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS	Harvard Home Video 1208	14.99
12	NEW	10	THE GRIND WORKOUT: FAT BURNING GROUND	Sony Music Video	12.99
13	10	56	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING	BMG Video 80123-3	19.99
14	11	171	BURNS OF STEEL 3 WITH TAMMIE WEBB	Warner/Brunswick Entertainment 131	9.95
15	14	55	THE FIRM: ABS, HIPS & THIGHS SCULPTING	BMG Video 80111-3	19.99
16	17	89	THE FIRM: LOW IMPACT AEROBICS	BMG Video 80111-3	19.99
17	2	29	THE FIRM: FIRM CARDIO	BMG Video 80113-3	19.99
18	16	55	THE FIRM: AEROBIC INTERVAL TRAINING	BMG Video 80112-3	19.99
19	12	31	THE FIRM: THE TORTOISE WORKOUT	BMG Video 80112-3	19.99
20	18	55	DAISY FUENTES: TOTALLY FIT WORKOUT		19.99

Billboard. NOVEMBER 22, 1997

Top Music Videos

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, CATALOGED, AND PROVIDED BY					Principal Performers	Type
			TITLE, Label, Catalog Number						
1	1	11	★ ★ NO. 1 ★ ★						
			THE DANCE					Footstomp Mac	U
			Warner Records VCS 34864						19
2	NEW	1	WOM-1998					Various Artists	U
			Summer Vols: Chantrel Dist. Group 1816						1518
3	2	2	THE BEST OF THE DOORS					The Doors	U
			Universal Studios Home Video B297						1438
4	3	23	I'M BOUT IT A					Master P	U
			No Limit Video Priority Video 53423						18
5	4	3	WALK					Steven Curtis Chapman	U
			Video Music Chantrel Dist. Group 43275						1488
6	NEW	1	VIDEO STEW					The Mighty Mighty Bosstones	U
			PolyGram Video 44007921						19
7	7	7	HOMECOMING: THIS IS MY STORY					Various Artists	U
			Chantrel Dist. Group 4695						1925
8	5	5	DOWNHILL FROM HERE					Grateful Dead	U
			Meridian Home Video 31969						7925
9	6	58	LES MISÉRABLES: 10TH ANNIV. CONCERT					Various Artists	U
			Video Music Chantrel Home Video B8703						7925
10	8	6	SPECIAL HOMECOMING MOMENTS					Various Artists	U
			Chantrel Dist. Group 4870						7925
11	18	51	THE COMPLETE WOMAN IN ME					Shania Twain	U
			PolyGram Video 4400593						926
12	NEW	1	IT'S YOUR LOVE					Tim McGraw	U
			Curly Video 7002-3						1438
13	9	32	SELENA REMEMBERED					Selena	U
			Red Latino Video 7165						1918
14	8	8	THE GREATEST HITS VIDEO COLLECTION					Britney & Durrin	U
			A&R Records Inc. BMG Video 18895-3						1918
15	11	106	LIVE FROM AUSTIN, TEXAS					Steve Ray Vaughan And Double Trouble	U
			PolyGram Video Song Music Video 50130						1918
16	15	21	WELCOME TO THE FREAK SHOW					dc Talk	U
			Frontrow Video Chantrel Dist. Group 24504						1918
17	34	1	WHO THEY NOW					Kom	U
			Music Video Song Music Video 50153						1918
18	28	202	LIVE SHIT, GIGS & PUKE A					Metallica	U
			Delta Entertainment 5194						8928
19	16	126	PULSE A					Pink Floyd	U
			Chantrel Music Video Song Music Video 50121						2418
20	21	11	LIVING THE DREAM: LIVE IN WASHINGTON, D.C.					The Carbon Spinkals	U
			BMG Video 43021-3						8928
21	14	22	THE WILDFIRE CONCEPT					John Denver	U
			Real Music Video 49712						1088
22	29	193	LIVE AT THE ACROPOLES A					Yanni	U
			Private Music BMG Video B2163						1538
23	15	3	ENLARGED TO SHOW DETAIL					311	U
			PolyGram Video 44006126						1915
24	20	3	LIVE MCA Music Video 70010					George Strait	U
			MCA Music Video 70010						1538
25	22	23	GL: LIVE IN CONCERT					Joe Satriani/Eric Johnson/Dave Vai	U
			Real Music Video Song Music Video 50157						1538
26	3	3	HIGH PLACES					Rox Mann	U
			Integrity Video 81823						1438
27	30	2	CHRISTMAS ALBUM					Roy Boltz	U
			Real Video 91287						1438
28	23	2	RETURN TO PARADISE					Sly	U
			BMG Video B6300						1918
29	25	3	HISTORY ON FILM: VOLUME II					Michael Jackson	U
			Real Music Video Song Music Video 50138						1918
30	27	139	THE BOB MARLEY STORY					Bob Marley And The Wailers	U
			Island Video/PolyGram Video 4400623733						1918
31	RE-ENTER	1	GALATIN BROTHERS COME HOME					The Galatin Brothers	U
			Chantrel Dist. Group 4810						7925
32	RE-ENTER	1	JOY IN THE CAMP					Bill & Gena Gentry And Their Harmonizing Friends	U
			Spring Hill Video Chantrel Dist. Group 101						1918
33	35	36	WOMAN, THOU ART LOOSESD					T.O. Jones	U
			Real Music Video Video 2394						1915
34	25	19	JAGGED LITTLE PILL, LIVE					Alexis Miroslav	U
			Warner Records Video 28474						1918
35	36	9	LIVE IN AMSTERDAM					Tina Turner	U
			Chantrel Home Entertainment For Laser Video 71032						1918
36	40	51	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO					AC/DC	U
			Exhiba Entertainment 40192						1915
37	32	145	BILL FREZZES OVER A					Engles	U
			Exhiba Home Entertainment Music Video Dist. 39548						1918
38	38	28	BACK HOME IN INDIANA					The Gathervell Band	U
			Chantrel Music Group 44165						2918
39	38	28	JURILIKE: LIVE AT WOLF TRAP					May Chapen Carpenter	U
			Real Music Video Song Music Video 50126						1918
40	31	181	19198 HOME VID CLIFFEM' ALI A					Metallica	U
			Exhiba Entertainment 40105-3						1918

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$2 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/SPI Communications.

© RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF: long-term. VS: Short-term. VS: Video single. ©1997. Billboard/BPI Communications.

ALBUMS



POP
BARBRA STREISAND
Higher Ground
 PRODUCE: JAMES NEWSON
 Columbia 68181
 The timeless, universal appeal of the material on Barbra Streisand's inspirational "Higher Ground" album is matched only by the timeless, universal appeal of her own voice. The arrangements are larger than life, the vocal performances as masterful and impassioned as one expects from Streisand, and the choice of material top-rated— from the Rodgers and Hammerstein gem "You'll Never Walk Alone," to the traditional "The Water Is Wide" and "Deep River," to the title track to the Jewish prayer "Aninu Malleinu." Of special note is the album's first single, "Tell Him," an explosive duet between Streisand and hot diva Celine Dion. Perfectly timed for the holidays, but destined to live long beyond the season.

VARIOUS ARTISTS
Tibetan Freedom Concert
 PRODUCE: Pat McCarty, Sylvia Massey
 Great World Capital 59110
 Three-disc set captures the essence of the Tibetan Freedom Concerts of 1996 and 1997 in San Francisco and New York, respectively. Featuring Patti Smith, Porino For Pysos, U2, Puggies, R.E.M.'s Michael Stipe and Mike Mills, Alanis Morissette, Björk, Pop Fingers, Beck, Radiohead, and the Beastie Boys (about 100 artists in all), the discs are the project), the album is packed with star power. It is equally rich with good sentiment. All artist and label royalties benefit the Milarepa Fund, which supports Tibetan independence from China. Highlights of a diverse line-up include Smith's scorching "About a Boy," Morissette's "Wake Up," and the opening act's song "Prayer for the Dying." The album is a beautiful blend of new and old, from the Tibetan monks' Project. Discs 1 and 2 were recorded in New York, whereas the short disc 3 is an excerpt of a soundtrack recording from the San Francisco show.

THE DOORS
The Doors Box Set
 PRODUCE: Bruce Botwin, the Doors
 Columbia 68181
 This four-CD set is a colorful and thorough introduction into the legendary rock band's music. From the reggae-like blues on the disc (titled "Band Favorites") to excellent live recordings to early demos to rock legends Jim Morrison's unrivaled improvisatory antics ("Mental Floss," "Hello To The Cities" from "The Ed Sullivan Show"). While fans may have heard some of this music on bootlegs—and may quibble over song selections on the box—but they no doubt will marvel at the fact that the three surviving Doors have managed to write and record a convincing musical

SPOTLIGHT



BRAMIS: Violin Concerto
 Anne-Sophie Mutter, violin, New York Philharmonic, Kurt Masur
 PRODUCE: Martin Faust
 Deutsche Grammophon 457 075
 A rush-release of a recording made live at the Lincoln Center Festival in July, this album captures a precious moment of this Brahms anniversary year. Anne-Sophie Mutter's performance of the great Brahms Violin Concerto was brilliant, illustrating the perennially popular work with new life—a fact that is not lost, in fact, Mutter is one of the serious classical music world's most glamorous stars, but she serves the music and its emotional potency above all. Mutter feels her Brahms very deeply, yielding all the grand fire of the epic first movement as well as the heart-melting lyricism of the middle episode. And belying the old saw that the work is "a concerto against the violin," the New York Philharmonic under music director Kurt Masur is a perfect partner throughout. The July concert also featured a thrilling performance of Schumann's dramatic Fantasy for Violin and Orchestra, included here in an apt pairing.

MICHAEL BOLTON
At the Movies
 PRODUCE: Michael Bolton, others
 Columbia 68181
 Bolton's first album of all new material in four years finds him working in a slightly softer vein than the overpowering role he rode to acclaim starting with 1989 breakthrough, "Sold Personal." Songs like "Safe Place From the Storm," "Let's Make A Long Story Longer," and first single "The Best Of Love" are delivered with enough passion to energize the

SPOTLIGHT



VARIOUS ARTISTS
A Very Special Christmas 3
 PRODUCE: Various
 A&M 31454 0764
 The third installment in A&M's successful Christmas series lives up to its two predecessors: the double-platinum first volume from 1987, which featured U2, Sting, Bruce Springsteen, Madonna, and Run-DMC, and its 1992 follow-up, noted for its tracks by Aretha Franklin and Sheryl Crow. As well as its Frank Sinatra/Cyndi Lauper duet. This time around, the material again ranges widely, from traditional arrangements by Sting, Boyz n the Band, Steve Winwood, Natalie Merchant, Tracy Chapman, and others, to new original songs by the likes of David Matthews Band, Blues Traveler, and the Smashing Pumpkins. Other notable tracks include No Doubt's cheeky "Do To World," Sheryl Crow's "Love Christmas," and Chris Cornell & Everly's grandiose reading of Schubert's "Ave Maria." Like the first two volumes, this one offers a combination of novelty and eye-opening arrangements, and it benefits the Special Olympics.

strawpaw but with a new measure of restraint. On the other hand, choice "Go the Distance" is a power ballad in the style of Bolton's familiar hits. Overall, the album does not stray too far from the Bolton formula. An album that will find favor among AC programmers, with potential crossover to pop.

BEBE WINANS
Winans
 PRODUCE: Winans
 Mercury 83041
 Contemporary Christian star Bebe Winans debuts as a solo artist with a collection of mostly original tunes that evoke the spirit of Christianity but lean in a decidedly pop direction. Highlights include the lush "In Harm's Way," the up-tempo "Thank You" (featuring Luther Vandross), the ballad "Did You" (featuring Debbie Watson), the catchy "I Wanna Be the Only One," and "This Song About You" (featuring Eric Clapton and reminiscence of the Clapton-Babyface hit "Change The World"). An album with appeal for Christian, pop, and AC audiences.

TOMMY TUNE
Swan Dance
 PRODUCE: Wayne Ford, Mike Miller
 RCA Victor 09028
 The musical theater dancer/director may lack the vocal clout of a Fred Astaire or Gene Kelly, but he nicely makes an engaging romantic point on a collection of fine songs that give welcome and renewed

SPOTLIGHT



The Beach Boys
Pet Sounds Sessions
 PRODUCE: Brian Wilson
 Capitol 37662
 Unanimously hailed as one of the masterpieces of pop music, the Beach Boys' "Pet Sounds" opened the minds of music fans, musicians, and the public at large, forever changing the way records are made. Timed to coincide with the 1966 opus' 30th anniversary (but delayed for a year, this four-CD box celebrates "The Sounds" with a remastered version of the original mono mix, a new stereo mix, loads of alternate takes, and instrumental and "track-by-track" capella versions of nearly every cut on the record. Furthermore, the longest-shaped package includes an introduction by album mastermind Brian Wilson, an overview and track annotation by Beach Boys authority David Ladd, testimonials from Paul McCartney and George Martin, and the Doorsbury strips that appeared when "Pet Sounds" was first released on CD in 1990. A dissection of an old master that sheds new insights with every layer it peels away.

recording life to such games as "It Only Happens When I Dance With You," "You Gotta Move," "That Old Feeling," "We A Slow Boat To China," and "Somewhere Along The Way." There is also an appealing version of "The Way You Look Tonight" with Barbara Cook. A full orchestra conducted by Walter Harper is as sympathetic to this album's intricate warmth as it could be. A welcome throw-back to an age when much pleasant pleasure was more common.

RAP
GRAVEDIGG
The Pick, The Hammer And The Shovel
 PRODUCE: Various
 Geffen 68181-3101
 Given the blend of horror-movie imagery, hard street beats, and fluid

lyrics about such real-life distresses as mental illness and drug abuse, one could have done little more than shiver on the spot at the results of the Gravedigger's first project. The group created a new mythology that shocked and amazed as it bounced across ear canals. In the three years since it first appeared, the trio has gone and bounded to the next level, and its new set, which is even more serious in tone, commands the type of territorial power usually reserved for cult leaders from the Far East or deep South. The act comes on like spiritual distresses surveying the dark spots of the urban landscape before delivering its unique brand of emotional rescue and hope for spiritual salvation. With their references to science, religion, philosophy, and history, they sound like they've been nurtured by a million years of knowledge and pain.

COUNTRY

SAMMY KERSHAW
Labor Of Love
 PRODUCE: Mike Dugan
 Sony 68181-3118
 Sammy Kershaw has been quietly establishing himself in the '90s as a pillar of honky-tonk-based mainstream country. Although he's been around since the early '80s, Kershaw has been actually working in a Wall-Mart since, Kershaw obviously has his finger on the pulse of the new segment of the country music buying public. Title cut is a paean to those who work hard, and with "Dinky America," you have to tip your hat to a singer who's in the course of one drink-and-dance—musings to evoke the glories of "Louis, Louis... 'n' Woolly Bully," and "Froud Mary."

DANCE

VALENTINA DADO
Plutonium Girl
 PRODUCE: Peter Dinklage
 Dancin' 68181-3118
 Dado takes the do-it-yourself route for her third solo album, opting to sell this album via Internet via her World Wide Web site, www.dancin.com. "Plutonium Girl" finds the artist and her husband/producer, Peter Dink, mining ground similar to last year's "Burns" as they meld sensual, often enlightening lyrics with smooth, warmly ambient dance grooves. Vanessa Dado has grown impressively as a lyricist, which translates into vocals that are both more confident and relaxed. Electronics discipline will find cuts like the skittling, single-worthy "Peculiar" revelatory, while longtime listeners will gravitate toward "Make Believe" with its jazzy piano lines and winding melody.

JAZZ

TRELL STAFFORD
Centrifugal Force
 PRODUCE: Ken Kerner & Trevor Stafford
 RCA Victor 09028
 Sophomore release for trumpeter Trell Stafford is a joyously swinging, straightforward, and energetic work by a young crew that includes Stephen Scott, Tim Warfield Jr., Stefan Harris, John Clark,

(Continued on page 37)

ALBUMS. **SPOTLIGHT:** Releases described by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart position. **VITAL REISSUES:** Reissued albums of special artistic, archival, and commercial interest, and outstanding critical response. **THE DOORS:** Box sets of works by one or more artists. **PIKES:** (P) New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS CHOICES:** (C) New releases, regardless of chart position, highly recommended because of their musical merit. **MUSIC TO BY YOUR EARS:** (M) New releases deemed critical which were featured in the "Music To By Your Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Wernick, 1515 Broadway, New York, NY 10016. Send country albums to Chad Pledge, Billboard, 49 Music Square W., Nashville, TN 37203. Send other albums to John Lammie, 1814 First Avenue, Louisville, KY 40203. Other contributors: Hackett Nelson (N.Y.), Jay Lieberman (Brooklyn), Bob Rosenberg (Chicago), N.Y., Drew Wheeler (Jazz/N.Y.), Deborah Evans Price (Contemporary Christian/Nashville), Gordon G. (Gospel), John DiBiase (New Age).

99

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 14-15, **Jacksonville Jazz Festival**, sponsored by WJCL Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 315-356-6336.

Nov. 15, **How To Get A Record Deal From A To Z**, New York Hotel, New York 212-688-3524.

Nov. 15, **Grammy Backstage...A Conversation With Music Professionals**, Saks Fifth Avenue, University of Union Ballroom, Salt Lake City, 310-392-3777.

Nov. 15, **11th Marini Foundation's 13th Annual Music Industry Innets**, honoring Led Zeppelin, Deco Steve Rifkind, Roosevelt Island Racquet Club, New York 212-245-1818.

Nov. 15, **Rock On! Managers, Agents & Lawyers**, sponsored by NBSA New York 718-693-1280.

Nov. 18, **SESAC New York Works Awards**, Super Club, New York 212-516-3456.

Nov. 20, **Studio Musicians: Instinct/Excerpt**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York 212-245-5440.

Nov. 22, **The Soundtrack From Hill Lanchester Seminar**, sponsored by the Assoc. of Independent Music Publishers, Hotel Safford Ma Mason, Beverly Hills, Calif. 818-842-6257.

Nov. 22, **Billboard Music Video Conference And Awards**, Beverly Hills, Beverly Hills, Calif. 212-536-5002.

DECEMBER

Dec. 2, **ASCAP's "Real Stories...What Happens In The Music Business" Series Presents: Publicity: How To Create A Buzz**, ASCAP Building, New York 212-841-8115.

Dec. 2, **ASCAP's "Real Stories...What Happens In The Music Business" Series Presents: Awards**, New York 212-245-5440.

LOCAL ACTS ADD STATURE TO DUTCH BUSINESS

(Continued from page 39)

it's not in Italy and France, where Euro house is still massive."

Aracde's Simone says that the success of Anouk opens doors for similar styled and edge-oriented acts in the Netherlands. "Our latest signing, Nilsson, an alternative four-piece, has been a warm welcome on Radio 3FM too. A few years ago, that would've been impossible. New Dutch bands were totally out of the question," Simone says.

Radio 3FM's Houliag agrees, saying, "Since we're a public broadcaster, we like to support Dutch artists. In general, we program more Dutch product than before, but it should fit within the overall [modern] sound of our station. Apparently, more of such material is available now."

Apart from the increased quality of the product and its marketing, coupled with the new open-mindedness of the media, Aracde's Simone likes to point to the cultural reasons behind the 30% increase of local acts on the station. "Through the European unification and the introduction of [the pan-European single currency] the euro, people are becoming more and more aware of it. Will they have something to say for themselves in the future and all that? Suddenly all across Europe everybody is trying to protect their own culture and language."

Dec. 3, **The 1997 Lifetime Achievement Awards**, sponsored by Universal Academy of Songwriters, Regent Beverly Wilshire, Beverly Hills, Calif. 213-782-8895.

Dec. 4-5, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grand Hotel, Los Angeles 713-743-0069.

Dec. 4-7, **Aspen Artist Association Conference**, Hotel Jerome, Aspen, Colo. 513-544-8252.

Dec. 8, **Blackwood Media Awards**, MGM Grand Garden Arena, Las Vegas 712-536-5174.

Dec. 9, **Annual Forecast & Update Seminar**, sponsored by the International Recording Media Assoc., Sheraton New York Hotel & Towers, New York 609-278-1700.

Dec. 11-12, **Entertainment, Sports, And Publishing Law Seminar**, Hotel Jerome, Aspen, Colo. 513-544-8252.

GOOD WORKS

LENNON/BMI SONG SCHOLARSHIP The BMI Foundation has launched the first John Lennon Scholarship Contest, established by Lennon's widow, Yoko Ono, in conjunction with the foundation and Gibson Musical Instruments. The winner will be awarded a \$5,000 scholarship for the best vocal/instrumental work. Ono has pledged that 100% of the royalties from the sales of the limited-edition John Lennon Gibson guitars will go directly to the scholarship, which will be awarded in May or June 1998. Henry Jackman, president/CEO of Gibson, also announced that his company would match that amount and donate it to the scholarship. Applicants, from 30 participating schools and youth orchestras, must be between the ages of 15 and 24. The work must be an original vocal work accompanied

by instrumentation chosen by the applicant and can be in any genre of music. Each organization will submit one student's work to the foundation by March 1, 1998, and a winner will be chosen by a panel of judges. Contact: P. Beard at 212-850-2528.

JANUARY Jan. 8-11, **International Consumer Electronics Show Conference**, sponsored by Consumer Electronics Manufacturers Assoc., Las Vegas Convention Center, Sands Expo Convention Center, Las Vegas Hilton, Aladdin Hotel, Las Vegas 703-907-7674, <http://www.cemach.org>. Jan. 20-22, **Mobile Beat Bi Show And Conference**, Inglewood, Las Vegas 718-385-9920.

by instrumentation chosen by the applicant and can be in any genre of music. Each organization will submit one student's work to the foundation by March 1, 1998, and a winner will be chosen by a panel of judges. Contact: P. Beard at 212-850-2528.

FOOD FOR FUNDS: MusicCares, the charitable wing of the National Academy of Recording Arts and Sciences (NARAS), is hosting a holiday fundraising dinner Dec. 2 at Valentino Restaurant in Santa Monica, Calif. Tagged "You And The Night And The Music," it will be hosted by NARAS president/CEO Michael Greene. Following a VIP cocktail reception, a five-course meal will be served at the main event. Contact: Matthew O'Connor or Monica Alexander at 310-201-8846.

everybody is signing up new bands like mad. The downside of all this is that the recording budgets go up as well. But in the end that will of course only boost the final result."

Van Dik Hout's recently released new album, "Kopstoot Van Een Vlinder," has boosted the combined sales of the band's three CDs beyond 200,000 units.

When market share for local product rises, the percentage of international product automatically diminishes. "We don't have international superstars anymore like in the '80s," says BMG's Steinkamp. "Where have they been, the Jacksons, the Queens, the U2, and the Coltranes of latter day? From sure sellers they've lost momentum. Even their best-of albums don't sell in huge quantities anymore."

"Only Collin Don and, to a certain extent, Andrea Bocelli have filled in the gap. It's only fair that record companies have to look for other fuel to keep the engine running. The market for international albums has saturated, so the only way is to develop your own artists."

Fortunately, it's a new generation of songwriters. Concludes PolyGram/NVG's Peter van der Meer, "Neither the quality nor the availability of the likes of Sting and Björk we can control, but what we can do is steer our own rosters as well as we can."



The Spirit Of Hope. The 25th Music Entertainment Industry Spirit of Life Award dinner, held in October, honored LaFace Records co-founders Antonio "L.A." Reid and Kenneth "Babyface" Edmonds. Held at the Century City Hotel Plaza back lot in Century City, Calif., the event raised \$3 million for medical research and treatment programs at the City of Hope National Medical Center and Beckman Research Institute in Los Angeles. The center treats and researches cancer, diabetes, HIV/AIDS, and other serious diseases. Shown congratulating the honorees, from left, are Reid; Shaquille O'Neal; last year's honoree John Sykes, president of VH1; and Edmonds.

LIFELINES

BIRTHS Girl, Logan Lynn, to Tracy Byrd and Michelle Byrd, Nov. 5 in Beaumont, Texas. Father is a recording artist for MCA Nashville.

Girl, Honour Kristin, to Carresse and Paul Norman, Sept. 9 in Los Angeles. Mother is manager for Madonna. Father is a video director and actor.

Boy, Samuel Paul, to Amy and Leroy Mestel, Oct. 29 in New York. Father is executive VP/COO at Island Records.

Boy, to Antonina Armato and Tom Sturges, Nov. 10 in Los Angeles. Mother is songwriter/producer. Father is GM at T.W.I.M. Records. The baby had yet to be named at press time.

MARRIAGES

Karen Goodman to Norman Dufort, Oct. 11 in Los Angeles. Dufort is director of international publicity at MCA Records. Goodman is a writer.

DEATHS

Don Stet, 82, of heart failure, Oct. 24 in Tampa, Fla. A pianist, producer, manager, and agent, Stet left home at age 12 to become a professional pianist. He eventually became the pianist for Dick Powell. Stet learned to play jazz from Count Basie and was considered one of the top three white jazz pianists. He became assistant producer and pianist for NBC's "Cantor Show" when Eddie Cantor saw him perform at Al Capone's Sportsman Club in Chicago. In 1958, he began a career in film with stints at 20th Century Fox, MGM, Desilu Productions, and management agency GAC, the progenitor of International Creative Management. In 1956, Stet discovered Conway Twitty, managing the artist and producing his songs. He also negotiated contracts for Frankie Valli & The Four Seasons, Jerry Lee

Lewis, and Charlie Rich. Other artists Stet managed, produced, or acted as agent for included Tommy Dorsey, Harry James, Duke Ellington, Frank Sinatra, Bob Hope, Josh White, Mitch Miller, Peggy Lee, Rosemary Clooney, Mitzi Gaynor, Elvis Presley, Johnny Cash, the Mamas & the Papas, the Jackson 5, Bruce Springsteen, and Steve Martin. He is survived by his son, Don, and daughter, Donna Vasalakis.

Joë Santana, 84, of heart failure, Nov. 1 in San Francisco. A violinist, Santana played classical symphony orchestra selections. He turned his love of music into the '80s performing with his band, Los Cordiales. He continued to perform local engagements in San Francisco up until his death. He is survived by his wife, Josefa; children Antonio Santana, Laura Porras, Irma Santana, Ariana recorded artist Carlos Santana, Leticia Bailey, Jorge Santana, and Maria Laubach; and 16 grandchildren. In lieu of flowers, donations can be made to the American Heart Assoc., 120 Montgomery St., Suite 1600, San Francisco, Calif. 94104.

Dr. Tommy Comeaux, 45, in a bicycle accident, Nov. 8 in New Orleans. A guitarist, Comeaux was the Commissioner of the Louisiana Music Commission and a multiple Grammy nominee. He was a longtime member of numerous bands, including Beausoliel, Coteau, the Clickin' Chickens, the Basin Brothers, and others. He also scored several soundtracks for local video productions. He is survived by his parents, two brothers, and two nieces.

Gerson Steinhart, 72, of a stroke, Nov. 8 in New York. Steinhart is survived by his daughter, Sharon, a freelance producer at Billboard, and son, Leonard.

radio

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Mark & Brian Master 10 Years On Air At KLOS

BY CHUCK TAYLOR

For a radio show to outlive the average marriage is saying something. Especially since marriages don't have to maintain ratings.

Morning duo Mark Thompson and Brian Phelps, known as Mark and Brian, certainly appear to be sustaining a big group hug as they celebrate their 10th year on rock KLOS Los Angeles—that's 2,600 shifts, mind you.

"It is a challenge, like a marriage," says Brian. "We see each other eight hours a day, and each of us knows everything about the other. When we were first getting started, we'd make a point of spending time together to get to know each other. Now, we make it a point to spend time apart."



KLOS Los Angeles' Mark and Brian in 1987.

ship Fund, which provides college grants to qualifying high school seniors in the L.A. foster care system.

Giving back to the community has been a predominant theme of the partners' role at KLOS through the years. During their career there, the two have raised more than \$1 million for charitable organizations. Among their pet efforts: promoting the Holiday Toy Drive, which has provided 2,000 toys for families; supporting the annual KLOS food and blood drive; and hosting the annual Pet Adoption Day, during which 2,000 dogs and cats have found homes.

Among dozens of other notable missions, Mark and Brian also flew to Saudi Arabia during Operation Desert Storm to broadcast the first entertainment-oriented holiday program for those serving the nation.

"The word 'fame' is absolutely worthless unless you can take it and benefit someone," says Mark. "You can't touch it or feel it, so it's cool to be able to help others."

"Charity is a part of us," adds Brian. "We've never collected anything from merchandise with our name on it." Then, in typical fashion: "Boy, we're stupid. Do you real-

ize all the cash we could have had by now?"

The pair arrived in L.A. after establishing their a.m. show in Birmingham, Ala., in 1986 at WAPI (1-94) and, in fact, becoming the No. 1 morning team in that market. In 1987, Bill Sommera, the now-retired president/GM of KLOS, flew east to bring them back. Within two years, they surpassed Rick Dees as the other guys in town, again scoring No. 1 morning ratings.

Perhaps one reason the Emmy Award-winning, Marconi Award-winning Billboard Air Personality achievers complement each other so well is because they approach life from diverse perspectives. Mark is married with three kids, while Brian is a bachelor.

"We've always brought two sides of life together, like a couple of dud-



dies sitting in a bar," Brian says. "The most important thing is that we continue to have fun and make each other laugh on the radio. That's what counts most."

Over the years, their guffaw-worthy stunts have earned them national headlines and trade publication mega-presence, especially their now-famous photograph with former San Francisco Mayor Frank Jordan.

The two convinced the city official that if he took a shower with them at his home, the hoopla would stir at least 25,000 votes in his bid for reelection. It did garner them an appearance on the cover of *The San Francisco Examiner*, but also, Jordan ended up losing the election.

The two also earned national coverage last year for waking "Sling Blade" scribe/writer Billy Bob Thornton on a train to tell him of his Oscar Award nomination, which he went on to win.

Then there are the guests the two have snagged over time, including Tom Cruise, who agreed to give Mark and Brian the only interview in support of his movie "Interview With a Vampire." Add to that the likes of Steve Nicks and Lindsey Buckingham, Shaun Cassidy, Rodney King, and Oprah Winfrey, as well as John Schneider, Tom Wopat, and Catherine Bach from "The Dukes of Hazzard." Deluxe!

A contributing factor in the station's ability to attract marquee-quality names is the pair's far-reaching presence: "The Mark & Brian Show" is now syndicated in 21 markets around the nation, including Honolulu; Albuquerque, N.M.; Portland, Ore.; Sacramento, Calif.; and Tucson,



Mark and Brian's double CD was released nationwide Nov. 11.

Ariz.

"It really hasn't changed the way we do the show," notes Mark. "There may be some comedy bits about local politicians we won't do because Portland won't get it, but otherwise..."

"We make no secret about it. We're proud, and we like to make a big deal out of it on the air," adds Brian.

For a moment in time, the two had the bright lights of the small screen shining upon them

with their own NBC show, "The Adventures of Mark & Brian." The 1991 program, which lasted two months, is not their favorite topic to discuss. It helps to bring up the Emmy they won for hosting the Andy Griffith TV special.

Throughout their decade at KLOS, the two have seen many changes in the radio landscape. For one, they agree that the industry, with its nationwide onslaught of station ownership consolidation, has become overly corporate.

"It used to be mom-and-pop," says Mark. "We'd go to our general manager in Birmingham and say, 'Hey, we want to throw tyrowriters off the roof, and it's going to cost \$5,000.' He'd say yes or no and write out a check for \$5,000."

"Today, you make a suggestion, type a memo, they hold six meetings, send E-mails, and let you know in six months. Corporate and radio may not go together," he says.

The makes it harder to be spontaneous, adds Brian.

"The upside is the money," talks on Mark. And then begins the bit: Brian: "Yeah, money is the money."

(Continued on next page)

MARK & BRIAN

To acknowledge their endurance, on Nov. 11 the pair released a double CD called "You Had To Be There," featuring one disc of listeners' favorite comedy bits and a second with live, unplugged, often rare performances from the likes of Joan Osborne, INXS, Sammy Hagar, and Todd Wet Sprocket, along with Mel Tormé, Tom Jones, and Adam Sandler.

Proceeds from the project, which will be sold nationally for 10 percent of the 19 live tracks, will be divided between the Make a Wish Foundation and the Mark & Brian Scholar-



Mark, left, and Brian, right, take hold of guest Billy Bob Thornton's best actor Oscar earlier this year.

newslines...

SW'S NEW DIRECTION. Sony Music Entertainment's SW Networks has announced plans to sell off its longform programming, including the weekly shows "Country's Most Wanted" and "The Real Personal Notes," which is hosted by musician Dave Koz. Approximately 16 staffers were let go as a result. At the same time, the New York-based network plans to launch three new show-prep services: a service for top 40 stations; an entertainment news network, which will offer coverage of entertainment news, breaking stories, movie premieres, film festivals, and awards ceremonies; and SW Entertainment Express, which will emphasize coverage of television, movie, and celebrity news. SW Networks also has seven other format-specific entertainment news services.

JUSTICE VS. CHANCELLOR. Responding to the Nov. 6 lawsuit filed by the Department of Justice (DOJ) to block the merger of Long Island, N.Y., properties by Chancellor Media and SFX Broadcasting, Chancellor Long Island VP/GM Bill Edwards says that the department is "out of tune with marketplace reality." The DOJ purported that the group's ownership of the top-billing stations in the market would create an advertising monopoly, giving Chancellor a 65% command of the pie. "The purpose and effect of this acquisition is solely to enhance the ability of these stations to compete and better serve advertisers, listeners, and the Long Island community," Edwards responded in prepared remarks. "We operate in an intensely competitive environment where radio listeners freely switch channels among over 40 stations and advertisers choose among" numerous media. "Advertisers will choose to stop using us unless we maintain our competitive pricing." Chancellor operates its WABW-FM in the market, and "There has had in place for more than a year a local marketing agreement with SFX's WBAR, WHMF, WBLL, and WGBB. In this time, "Chancellor has seen no drop in competitive pressure. Instead, competition is more intense," Edwards said. No response was available from the DOJ at press time.

Adult Contemporary

Wk.	1	2	3	4	5	6	7	8	9	10	11	12	TITLE LABEL & NUMBER/PRODUCTION LABEL	ARTIST
	1	2	3	4	5	6	7	8	9	10	11	12	*** No. 1 *** SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELECTRA MUSIC/ABC	♦ ELTON JOHN E. LEVINE (R)
	1	2	1	1	1	1	1	1	1	1	1	1	HOW DO I LIVE JIVE	♦ LEANNE RIMES
	3	3	3	3	3	3	3	3	3	3	3	3	QUIT PLAYING (WITH MY HEART) JIVE	♦ BACKSTREET BOYS
	4	4	4	4	4	4	4	4	4	4	4	4	TAKES A LITTLE TIME ADM ALBUM	♦ AMY GRANT
(5)	6	5	5	5	5	5	5	5	5	5	5	5	TELL HIM NEW MUSIC ALBUM OUT/COLUMBIA	♦ BARBARA STREISAND • CELINE DION
(6)	5	7	7	7	7	7	7	7	7	7	7	7	SO HELP ME GIRL JIVE	♦ GARY BARLOW
	7	7	6	6	6	6	6	6	6	6	6	6	PROMISE ANTI ENOUGH PONY ALBUM	DARLY HALL JOHN OATES
(8)	11	13	13	13	13	13	13	13	13	13	13	13	AT THE BEGINNING ATLANTIC BEST	RICHARD MARK & DONNA LEWIS
	9	9	9	9	9	9	9	9	9	9	9	9	SILVER SPRINGS JIVE ALBUM	♦ FLEETWOOD MAC
	10	10	10	10	10	10	10	10	10	10	10	10	2 BECOME 1 PONY TUNE	♦ SPICE GIRLS
(11)	13	14	14	14	14	14	14	14	14	14	14	14	THE GIFT JIVE	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON BETHUNE MUSIC
(12)	12	11	11	11	11	11	11	11	11	11	11	11	BUTTERFLY JIVE ALBUM	♦ MARIAH CAREY
	13	8	8	8	8	8	8	8	8	8	8	8	FOOLISH GAMES JIVE	♦ JEWEL
(14)	14	17	17	17	17	17	17	17	17	17	17	17	THE BEST OF LOVE COLUMBIA ALBUM	♦ MICHAEL BOLTON
(15)	15	15	15	15	15	15	15	15	15	15	15	15	I DON'T WANT TO WAIT JIVE	♦ PAULA COLLE
	16	16	16	16	16	16	16	16	16	16	16	16	SUNNY CAME HOME JIVE	♦ SHAWN COLVIN
(17)	17	18	18	18	18	18	18	18	18	18	18	18	THE ONLY ONE BETHUNE MUSIC	♦ CHICAGO
	18	20	20	20	20	20	20	20	20	20	20	20	WE WERE MEANT FOR ME ATLANTIC BEST	♦ JEWEL
	18	18	18	18	18	18	18	18	18	18	18	18	CHANGE THE WORLD JIVE	♦ ERIC CLAPTON
(20)	19	21	21	21	21	21	21	21	21	21	21	21	ALL FOR YOU JIVE	♦ SISTER HANNAH
(21)	23	—	2	2	2	2	2	2	2	2	2	2	HOW COULD AN ANGEL BREAK MY HEART LUXE ALBUM	♦ TONY BRAXTON • WITH KEVIN C. LAFOLLE ALBUM
(22)	21	21	19	19	19	19	19	19	19	19	19	19	CANOLE IN THE WINDO 1997 JIVE	♦ ELTON JOHN
(23)	27	29	3	3	3	3	3	3	3	3	3	3	HEY GIRL JIVE	♦ BILLY JOEL
	24	22	22	22	22	22	22	22	22	22	22	22	FOR ONCE IN OUR LIVES JIVE	♦ PAUL CARACK
	25	26	25	25	25	25	25	25	25	25	25	25	A SHINE LIKE YOURS COLUMBIA ALBUM	♦ NATALIE COLE

Adult Top 40

				★ ★ ★ No. 1 ★ ★ ★		◆ PAULA COLE Singer of No. 1	
1	1	1	18	I DON'T WANT TO WAIT UNTIL I'M WARMER		◆ SUEBAG HAZEL	
2	2	2	30	ALL FOR YOU		◆ THE SPECTERS	
3	3	3	19	FOOLISH GAMES (PART 2)		◆ JEWEL	
4	4	4	14	FLY (PART 1)		◆ SUGAR RAY	
5	8	12	7	TUBTHUMPING RE: THE 1960S INTERNATIONAL		◆ CHUMBAWAMBA	
6	5	5	29	SEMI-CHARMED LIFE (PART 4: 1993)		◆ THIRD EYE BLIND	
7	10	9	11	WALKING ON THE SUN (PART 1)		◆ SMASH MOUTH	
8	7	7	20	PUSH (PART 2)		◆ MATCHBOX 20	
9	6	6	20	BUILDING A MYSTERY (PART 1)		◆ SARAH McLACHLAN	
10	9	0	21	IF YOU COULD ONLY SEE ME		◆ TONIC	
11	11	10	12	HOW DO I LIVE (PART 2)		◆ LEARN RIES	
12	12	11	28	HOW BIZARRE ARE WE? (PART 1)		◆ OHMC	
13	13	13	56	BARELY BREATHING (PART 1)		◆ DUNCAN SHEIK	
14	15	15	40	ONE HEADLIGHT (PART 1)		◆ THE WALLFLOWS	
15	16	16	33	TAKES A LITTLE TIME (PART 1)		◆ AMY GRANT	
16	14	14	30	SUNNY CANE HOME (PART 2)		◆ SHAWN COLVIN	
17	17	18	13	CRIMINAL MIND (PART 1)		◆ FIONA APPLE	
18	20	31	3	I DO (PART 1)		◆ LISA LOEB	
19	18	19	18	LIVING IN THE FUTURE GAMES (WITH MY HEART) (PART 1)		◆ BACKSTREET BOYS	
20	19	17	30	THE FRESHMEN (PART 1)		◆ THE VERVE PIPE	
21	23	27	6	SUMMERTIME (PART 1)		◆ THE SUNDAYS	
22	21	24	9	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT (PART 1)		◆ ELTON JOHN	
				★ ★ ★ AIRPOWER ★ ★ ★			
23	30	30	3	3 AM (PART 1)		◆ MATCHBOX 20	
				★ ★ ★ AIRPOWER ★ ★ ★			
24	24	28	7	SAY WHAT YOU WANT (PART 1)		◆ TEXAS	

Radio

PROGRAMMING

SUMMER '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without
the prior written permission of Arbitron.

Forecast		Se	Fa	Wt	Sp	Co	El	Forecast		Se	Fa	Wt	Sp	Co	El	Forecast		Se	Fa	Wt	Sp	Co	El
WILKES BARRE, PA.—(62)																							
WVH	adult	10	12	11	11	11	11	WFOB-FM	AC	75	75	70	63	59	WPRM-AM	adult	28	28	23	22	20		
WVBT	adult	10	12	11	11	11	11	WFOI	adult	49	42	43	40	42	WVNC	adult	24	24	23	22	20		
WVST	country	101	93	107	104	87	81	WFOJ	adult	14	15	18	22	38	WVPR	adult	19	19	18	16	24		
WVMS	AC	89	93	95	91	71	74	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11	11	11	11	WFOZ	adult	14	15	18	22	38	WVSR	adult	20	21	21	24	24		
WVMT	adult	10	12	11																			

MARK & BRIAN MASTER 10 YEARS ON AIR AT KLOS

(Continued from preceding page)

Mark: "We love money, yes sir."
Brian: "That we do. Love the money."

In September, the pair had the honor of putting their money where their feet are as they were awarded a star along Hollywood's legendary Walk of Fame, joining 1997 honorees Nicolas Cage, Bruce Willis, Tony Randall, Kenny G, and Miles Davis, among others.

take it to tk?" jokes Mark. "When we found out they couldn't, we were very happy." On a serious note, he adds, "I realized that my kids can take their kids to see this. It's going to be there forever. And we actually had to do something to get this. It's not the kind of thing where you buy your way into it."

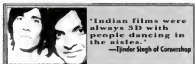
One of their buddies, John Travolta, even came in the rain and spoke for a few minutes about the pair. "It was a magical moment," Mark says.

continuing to entertain the nation's No. 2 radio market. But they admit that goals beyond remain part of the equation. "You know, I sat on the fence in Savannah, Ga., with my wife 10 years ago, and we wondered what was ahead," says Mark. "Neither of us certainly guessed this." "A high school history teacher mine once said, 'It's better to get it and try everything than to get it and focus on only one thing,'" adds Brian. "There's a whole bunch of stuff I still want to do. This is

The London-based Anglo-Asian quintet Cornershop has elicited raves by its transcontinental brew of Punjabi folk and Western pop, with the band growing leaps from its shrill indie debut to last year's freshly textured "She's Gotta Have It." Cornershop's very titled third album, "When I Was Born For The Seventh Time" (Lanka Boy/Warner Bros.), sees the group upping the ante on its East/West fusion even further. Juxtaposed to dizzying effect are buzzing altar against jangling sitar-string, mechanized beats against hand-tied tabla, weaving harmonium against sampled effects, and Indian mantras against recitations by rappers, rockers, even the late Alan Ginsberg.

No. 36 on Modern Rock Tracks, the single "Brimful Of Asha" pays homage to the romantic, memory-

stoking allure of the 45 rpm single. In particular, the song toasts the talents of Indian cinema songstress Asha Bhosle, one of the world's most recorded vocalists from her past several decades as a phenomenal popular "playback" singer for Bombay epics.



Cornershop leader Tjinder Singh—who is the band's singer/songwriter/guitarist/producer—recalls frequenting Asian cinemas in the U.K. as a kid and

witnessing the soundtrack's infectious appeal. "People would just get up and dance during the movie," he explains. "It was great. The films were always 3D with people dancing in the aisles."

Singh—whose Cornershop mates are Neil Ayres on tambura and "gagan," Peter Bengry on percussion, Nick Simms on drums, and Anthony Saffery on sitar, harmonium, and keyboards—laments how the Bombay film industry has "gone Bollywood" and how the advent of the VCR effectively shattered the London-area Asian theaters. His revered 45s aren't quite extinct, though, and he and his bandmates can't resist going to hear them in bulk. "Old 45s have texture—unlike CDs," he says. "And the songs help you remember where you were when you first heard them; they help you remember things you've forgotten."

Billboard.

NOVEMBER 22, 1997

Mainstream Rock Tracks™

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	1	18	TOUCH, PEEL AND STAND	★ ★ ★ No. 1 ★ ★ ★ 4 weeks at No. 1 • DAYS OF THE NEW (GARY CLARK JR.)
2	2	2	13	MY OWN PRISON	CREED
3	5	4	7	BACK ON EARTH	• OZZY OSBOURNE EPIC
4	3	4	9	SLOW RIDE	• KENNY WAYNE SHEPHERD BAND FANTASY
5	4	4	14	EVERLONG	• FOO FIGHTERS REPUBLIC
6	6	10	4	DURTY GEMS	AC/DC EASTWEST
7	21	—	2	THE GIRL I LOVE	★ ★ ★ AIRPOWER ★ ★ ★ LED ZEPPELIN ATLANTIC
8	NEW	1	1	THE MEMORY REMAINS	★ ★ ★ AIRPOWER ★ ★ ★ METALLICA REPRISE
9	8	12	6	JUNGLE	KISS MCA
10	13	16	7	ALMOST HONEST	MEGADETH GUSTO
11	15	17	5	BOTH SIDES NOW	SAMMY HAGAR THE ROCK GROUP
12	10	9	10	HITCHIN' A RIDE	• GREEN DAY REPRISE
13	7	5	28	PINK	• AEROSMITH COLUMBIA
14	18	25	3	BLEED TOGETHER	SOUNDGARDEN A&M
15	14	14	11	WALKIN' ON THE SUN	• SMASH MOUTH A&M
16	9	6	10	ANYBODY SEEN MY BABY?	• THE ROLLING STONES VEGAS
17	12	11	18	LIVE THROUGH THIS (FIFTEEN STORIES)	MIGHTY JOE PUM GUSTO
18	11	8	17	I CHOOSE	• THE OFFSPRING GUSTO
19	20	20	5	RATTLESLAKE	★ ★ ★ AIRPOWER ★ ★ ★ LIVE GUSTO
20	17	15	33	IF YOU COULD ONLY SEE	• LONIC REPRISE
21	19	18	9	EVERYTHING TO EVERYONE	• EVERCLEAR GUSTO
22	22	27	4	3 AM	• MATCHBOX 20 GUSTO
23	21	22	7	THREE MARLENAS	• THE WALLYLOWERS REPRISE
24	16	13	9	BLAKE	• COLLECTIVE SOUL REPRISE
25	28	32	4	WASH IT AWAY	BLINK LAB GUSTO
26	26	27	6	GRADUATE	THIRD EYE BLIND A&M
27	24	23	26	TRUST	• MEGADETH GUSTO
28	27	29	6	HUSH	• JULIA SHAKER GUSTO
29	34	—	2	FORTY SIX & 2	TOOL REPRISE
30	29	24	14	JIMMIE'S CHICKEN SNAK	• JIMMIE'S CHICKEN SNAK REPRISE
31	37	37	3	WEEDS	LIFE OF AGONY GUSTO
32	30	30	5	THE CHAIN	FLEETWOOD MAC GUSTO
33	35	39	3	GRUIN IN ME	THE JASON BOMAR BAND WALTON
34	NEW	1	1	FLIP THE SWITCH	THE ROLLING STONES REPRISE
35	38	—	2	ASHES TO ASHES	• FAITH NO MORE REPRISE
36	33	35	4	BURNING MY SOUL	DREAM THEATER REPRISE
37	36	—	2	DON'T GO AWAY	• OASIS EFC
38	NEW	1	1	OPEN YOUR EYES	BEYONCÉ NOIR REPRISE
39	25	21	24	BLEEDING ME	METALLICA REPRISE
40	NEW	1	1	SAINT OF ME	THE ROLLING STONES REPRISE

Compiled from a combination of sources supplied by Broadcast Data Systems. Tracks shown: 123 Mainstream rock releases and 41 Modern rock releases are electronically monitored 24 hours a day. 7 days a week. Single source: number of distributors.

★ Based on increase in disc sales as the previous week, registered at that moment. Airplay awarded to those records which appear on 100 disc sales (Modern Rock) or 1,000 disc sales (Mainstream Rock) for the first time. • Airplay available only.

© 1997. Billboard® Chart Services.

Billboard.

NOVEMBER 22, 1997

Modern Rock Tracks™

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	1	10	THUMBTHUMPING	★ ★ ★ No. 1 ★ ★ ★ 4 weeks at No. 1 • CHUMBAWAMBA REPRISE
2	2	2	10	WALKIN' ON THE SUN	• SMASH MOUTH EVERETT
3	3	4	11	EVERYTHING TO EVERYONE	• EVERCLEAR GUSTO
4	4	3	17	EVERLONG	• FOO FIGHTERS REPUBLIC
5	5	5	9	DON'T GO AWAY	OASIS GUSTO
6	6	6	11	HITCHIN' A RIDE	• GREEN DAY REPRISE
7	8	11	5	MOUTH	• BUSH REPRISE
8	10	9	6	WRONG NUMBER	• THE CURE REPRISE
9	12	14	7	BITTER SWEET SYMPHONY	• THE VERVE REPRISE
10	13	12	6	3 AM	• MATCHBOX 20 GUSTO
11	11	15	9	TOUCH, PEEL AND STAND	★ ★ ★ No. 1 ★ ★ ★ 4 weeks at No. 1 • DAYS OF THE NEW (GARY CLARK JR.)
12	7	7	18	CRIMINAL	• FIONA APPLE GUSTO
13	16	24	4	SEX & CANDY	• MARCY PLAYGROUND REPRISE
14	9	8	22	FLY	• SUGAR RAY REPRISE
15	10	12	17	SUMMERTIME	• THE SUNDAYS GUSTO
16	15	16	24	STATE & SILENT	• SUBLINE GUSTO
17	17	20	7	THREE MARLENAS	• THE WALLYLOWERS REPRISE
18	19	19	7	ON AND ON	• LONGPINS REPRISE
19	24	37	3	HOW'S IT GOING TO BE	• THIRD EYE BLIND A&M
20	22	21	9	LUCY	SEVEN MARY THREE REPRISE
21	21	23	5	RATTLESLAKE	LIVE GUSTO
22	25	32	3	SO WHAT?	JANE'S ADDICTION REPRISE
23	28	33	3	SWEEP SURRENDER	SARAH MACLACHLAN A&M
24	18	13	16	THE BASICAL KING	• THE MIGHTY MIGHTY BOSSHERS REPRISE
25	29	34	3	DEADWEIGHT	• BELK REPRISE
26	20	17	10	THIS LONELY PLACE	GOLDFINGER REPRISE
27	23	18	17	SUPERMAN'S DEAD	• OUR LADY PEACE REPRISE
28	30	29	7	DAMMIT (GROWING UP)	• BLINK 182 GUSTO
29	32	39	3	SUGAR CANE	SPICE 109ERS REPRISE
30	26	28	4	I CHOOSE	• THE OFFSPRING GUSTO
31	27	22	21	BUILDING A MYSTERY	• SARAH MACLACHLAN A&M
32	31	28	8	DOVE TIME	• SUBLINE GUSTO
33	37	—	2	BLEED TOGETHER	SOUNDGARDEN A&M
34	NEW	1	1	BRICK	BEN FOLDS JR. REPRISE
35	35	31	4	PLEASE	• U2 REPRISE
36	39	—	2	BRIMFUL OF ASHA	• CORNERSHOP REPRISE
37	40	—	2	KARMA POLICE	RAKIROADE CAPITOL
38	33	26	16	GRADUATE	THIRD EYE BLIND A&M
39	38	35	20	BREATHE	• PRODIGY REPRISE
40	NEW	1	1	STEPPING STONES	G. LOVE & SPECIAL REPRISE

Compiled from a combination of sources supplied by Broadcast Data Systems. Tracks shown: 123 Modern rock releases and 41 Modern rock releases are electronically monitored 24 hours a day. 7 days a week. Single source: number of distributors.

★ Based on increase in disc sales as the previous week, registered at that moment. Airplay awarded to those records which appear on 100 disc sales (Modern Rock) or 1,000 disc sales (Mainstream Rock) for the first time. • Airplay available only.

© 1997. Billboard® Chart Services.



THE HOT 100

THE HOT 100

Week of November 2, 1997

1. "It's My Game" / Janet Jackson
Featuring G-T and Ace of Base
2. "Love Me Like You Do" / Madonna
3. "I Wanna Dance with Somebody" / The Notorious B.I.B.
4. "I Wanna Dance with Somebody" / The Notorious B.I.B.
5. "I Wanna Dance with Somebody" / The Notorious B.I.B.
6. "I Wanna Dance with Somebody" / The Notorious B.I.B.
7. "I Wanna Dance with Somebody" / The Notorious B.I.B.
8. "I Wanna Dance with Somebody" / The Notorious B.I.B.
9. "I Wanna Dance with Somebody" / The Notorious B.I.B.
10. "I Wanna Dance with Somebody" / The Notorious B.I.B.
11. "I Wanna Dance with Somebody" / The Notorious B.I.B.
12. "I Wanna Dance with Somebody" / The Notorious B.I.B.
13. "I Wanna Dance with Somebody" / The Notorious B.I.B.
14. "I Wanna Dance with Somebody" / The Notorious B.I.B.
15. "I Wanna Dance with Somebody" / The Notorious B.I.B.
16. "I Wanna Dance with Somebody" / The Notorious B.I.B.
17. "I Wanna Dance with Somebody" / The Notorious B.I.B.
18. "I Wanna Dance with Somebody" / The Notorious B.I.B.
19. "I Wanna Dance with Somebody" / The Notorious B.I.B.
20. "I Wanna Dance with Somebody" / The Notorious B.I.B.
21. "I Wanna Dance with Somebody" / The Notorious B.I.B.
22. "I Wanna Dance with Somebody" / The Notorious B.I.B.
23. "I Wanna Dance with Somebody" / The Notorious B.I.B.
24. "I Wanna Dance with Somebody" / The Notorious B.I.B.
25. "I Wanna Dance with Somebody" / The Notorious B.I.B.
26. "I Wanna Dance with Somebody" / The Notorious B.I.B.
27. "I Wanna Dance with Somebody" / The Notorious B.I.B.
28. "I Wanna Dance with Somebody" / The Notorious B.I.B.
29. "I Wanna Dance with Somebody" / The Notorious B.I.B.
30. "I Wanna Dance with Somebody" / The Notorious B.I.B.
31. "I Wanna Dance with Somebody" / The Notorious B.I.B.
32. "I Wanna Dance with Somebody" / The Notorious B.I.B.
33. "I Wanna Dance with Somebody" / The Notorious B.I.B.
34. "I Wanna Dance with Somebody" / The Notorious B.I.B.
35. "I Wanna Dance with Somebody" / The Notorious B.I.B.
36. "I Wanna Dance with Somebody" / The Notorious B.I.B.
37. "I Wanna Dance with Somebody" / The Notorious B.I.B.
38. "I Wanna Dance with Somebody" / The Notorious B.I.B.
39. "I Wanna Dance with Somebody" / The Notorious B.I.B.
40. "I Wanna Dance with Somebody" / The Notorious B.I.B.

Selections can be heard on "Zappera Deep Radio 100" every Sunday 1 PM-5 PM on J-WAVE 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

Billboard 19TH ANNUAL MUSIC VIDEO conference & awards

NOV 20-22 • BEVERLY HILTON

HIGHLIGHTS



College Television Network Presents

THE 19TH ANNUAL
BILLBOARD MUSIC VIDEO AWARDS
webcast live on Jam TV & Billboard Websites
with special performances TBA

KEYNOTE ADDRESS BY ROB GLASER, CEO/Chairman,
Real Networks, maker of RealAudio and RealVideo &
ALAN MCGLADE, CEO/President, The Box Worldwide

Opening Night Party sponsored by



Networking Opportunities • Roundtable Discussions • Compelling Panels
including: The Artist Panel • Director's Panel in assoc. w/ MVPA
• Live Focus Group with Teenage Viewers • High Level
Executive Panel Discussing "The Big Picture" in Music Video
Programming, Production and Promotion Issues

New digital opportunities for music video exposure
on the internet, satellite and cable
and much, much more!

CONTACT INFO

Maureen P. Ryan
Director of
Special Events
(212) 536-5002 ph.
(212) 536-1400 fax

REGISTRATION BAGS

Place your promotion or
product in the Music Video
Registration Bag, given to
ALL attendees! To reserve
a spot, please contact
Michele Quigley
at (212) 536-5088.

DISCOUNT AIRLINE

Pepp Travel, the official
travel agent, for the Billboard
Music Video Conference offers
special fares for travel to Los
Angeles. To qualify, reservations
must be booked through
Pepp Travel at (800) 877-9770.
Please identify yourself as a
Billboard attendee to
receive discount.

HOTEL ACCOMMODATIONS

The Beverly Hilton Hotel
9876 Wilshire Blvd.
Beverly Hills, Ca. 90210

For reservations, please call
1-800-HILTONS and state that you're
with the Billboard conference.
Reservations must be made
no later than October 19th!
Room rate: \$155 single

REGISTRATION FEES:

Make all checks payable to Billboard

please fill out form & mail to: Maureen Ryan, Billboard, 1515 Broadway, NY, NY 10036

\$405.00 - Pre-Registration received by October 30th

• \$465.00 - Full-Registration after October 30th & Walk-Up

TO REGISTER:

First Name: _____

Last Name: _____

Company: _____

Title: _____

Address: _____

City: _____

State: _____

Zip: _____

Phone: _____

Fax: _____

I'm Paying by:

☐ Check

☐ Money Order

☐ Visa/MC

☐ Amex

Credit Card # _____

Exp. Date: _____

Cardholder's Signature: _____

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 2nd and October 30th will be subject to a \$50.00 cancellation fee. No refund will be issued for cancellations received after October 30th or for "no shows."

K-TEL PLANS ONLINE MUSIC BIZ, MORE DISTRIBUTION TIES

(Continued from page 1)

unit, K-Tel International (USA), which remains based in Minneapolis.

The corporate offices, however, are moving to Los Angeles, where company president David Weiner will establish the music unit, international operations, a direct-marketing subsidiary, a home video imprint, and a new Internet venture. Weiner says the move will enable K-Tel to "tap into a larger talent pool."

By mid-December, Weiner says, the company will launch K-Tel Online and develop the site over the next year into a major Internet retailer to compete with CDnow, Music Boulevard, and World Wide Web sites operated by traditional music chains. At the site, www.ktel.com, consumers will be able to order customized CDs made up of tracks from the company-owned catalogs.

In addition, Weiner says, K-Tel is continuing to set up an independent distribution unit for labels not owned by the

company (Billboard, Aug. 23). K-Tel has for years distributed its own products. The first recordings handled by the unit, called K-Tel Distribution (KTD), are from Strictly Rhythm, a New York-based dance music label.

These plans represent a renewal for a company that came close to selling off its profitable music businesses.

Publicly held Platinum Entertainment intended to buy those assets for \$35 million last week, but, according to Weiner, could not line up the financing. The deal fell through in September.

Weiner says, "We felt that the stock market was not appropriately valuing the value that had been placed on our catalog by third parties and was not properly valuing our music distribution subsidiaries. We felt the best way to capture that value was by sale of those

subsidiaries." Now that the sale has been terminated, he adds, "We made the decision to continue building K-Tel into a vertically integrated marketing company."

Weiner insists that K-Tel's music assets are not for sale now. In fact, he says that the company is looking to make some acquisitions—of catalog companies. Its current catalog unit, Dominion Entertainment, has a library of 3,000 masters, most of which are hit recordings from the 1950s through the '90s.

It is the Dominion songs—which include such top 10 hits as Chubby Checker's "The Twist," Gogi Grant's "The Wayward Wind," and the Trashmen's "Surfer Bird"—that will be used

to create the customized CDs to be sold online. Visitors to the Web site will be able to choose tracks from a list and compile their own CDs. They will pay a fee for each track picked, and the finished CD, with packaging, will then be mailed to them.

The idea of customized CDs online has been catching on recently. The Music Connection launched a Web site that allows consumers to devise and order their own CDs from nearly 30,000 licensed tracks. However, neither of these services enables shoppers to download music into their computers.

The other component of K-Tel's online venture is retail sales. The company plans to make available "a very deep product offering from all record companies," says Weiner. Orders will be fulfilled by K-Tel and a network of one-stop distributors. Weiner estimates that 150,000 titles will be initially available on the site. Online pricing had not been

established at press time. Mark Margotia, VP of K-Tel Online, heads the Los Angeles-based unit.

Weiner believes that K-Tel has an advantage in this arena over other online retailers because of its presence on television. "We'll utilize our experience in direct-to-consumer marketing to drive traffic to the site," he says.

K-Tel has, for most of its 35-year existence, been a direct seller of music and other products. Its compilations are sold via TV commercials and 800 numbers. Weiner says the company will spend \$5 million-\$4 million this year on television advertising. The spots will now also be used to promote the Web site.

Weiner says the company will soon announce strategic online partnerships with Internet search engines, technology companies, and other Web sites similar to those that CDnow and Music Boulevard have developed.

K-Tel releases 120-150 recordings a year on a number of proprietary labels, including the main compilation imprint K-Tel, Dominion (catalogs), Era (rock), Arrival (gospel), and Cold Front (dance/R&B). Cold Front is co-chaired by "Club Mix '98," which was No. 64 on The Billboard 200 in the Nov. 18 issue. Dixon says the company "plans to grow" its label business.

Another unit of the company that is gearing up for increased activity is K-Tel Video. In early January it will release the first of 22 episodes of "Popular Mechanics For Kids," a Hearst-syndicated TV program. K-Tel Video is also developing five full-length animated kids' videos for first-quarter release.

For the fiscal year that ended June 30, K-Tel International reported net profit of \$12 million on \$75.5 million revenue. In the previous year, it posted a net loss of \$745,000 on revenue of \$71.9 million. Executives say net sales in North America, a big portion of which were music, totaled \$49 million.

In other executive appointments, K-Tel announced that Jeffrey M. Koblack had been promoted to executive VP of purchasing and operations and Corey Fischer had been named VP of finance/COO.

BEST PROSPECTS FOR DVD MAY BE WITH PCs, NOT VIDEO

(Continued from page 3)

Calif., agrees. "PCs are taking off faster than the consumer electronics market," says marketing director Clint Chao, who is overseeing implementation of a DVD copy-protection system that will be required by the RIAA (Billboard, May 31). Wired to a television set, the home computer "can be your DVD player," he says. Chao notes the market will be segmented by PCs and DVD-RAM, which make possible home recording. That should come

late next year and could be priced for consumers in 1999.

In fact, the opportunities are so great that Forrester predicts 60% of the PCs shipped in 2002 will have DVD-ROM drives, rendering the installed base to 53.3 million units. More than 18,000 programs should be available to feed those drives. Meanwhile, the number of stand-alone DVD players will reach 5.1 million that year, or 5.2% of U.S. households, with 8,800 titles avail-

able for them.

Forrester doubts the potential is much greater, according to its report: "The only bull's-eye for DVD-Video will be the nearly 9 million U.S. music potatoes," defined as "sufficient technology optimists" eager to own at least one of everything. Even the studios that have committed to DVD are holding back, says Hardie, who thins the telltale sign is the relative paucity of titles.

"Their behavior reflects the laserdisc market, not VHS," he adds. "That puts them in the game with a minimum investment and tethers them to a full-back strategy that allows them to get out quickly, quarter by quarter." Twenty years after their introduction, barely 2 million laserdisc players have been sold. Hardie's other indicator is the sluggish demand for DVD encoding equipment. "Those boxes are not going out like hot cakes," he says.

DVD video faces an insurmountable hurdle, in his view. Better technology, including picture quality, won't over-

come the cassette's lead. "VHS still wins hands down" when the consumer factors in the expense of another player and a second software library, Hardie maintains.

Only the "mouse potato," the report states, could avoid DVD-Video's "bells and whistles," such as multiple viewing formats—and there aren't enough buyers to rival VCR owners. The DVD/DVX rivalry compounds the problem (Billboard, Sept. 20).

Hardie likes the DVX idea of a disposable disc (designed to be sold for \$5 for 48 hours of viewing) but says the execution is wrong because the theorem-or-confrontation confuses the consumer.

Life is much easier, and acceptance much faster, in the PC lane. DVD-ROM "tears down the capacity barriers" that inhibit content providers, he says. Hardie's favorite example: "All the Seinfeld episodes on a single disc," presenting advertisers with a new venue for commercials.

BMI TO SET UP LATIN MUSIC OFFICE IN MIAMI

(Continued from page 3)

With BMI for the past 4½ years, she came to Miami as a liaison group from directing the music publishing activities of RMM management, which handles many of the tropical concerts and shows in New York area. "We now have a vast umbrella of Latin music to deal with," Almodovar says.

Although its catalog of Latin music includes repertoires both in shorty after its birth in 1940, BMI has moved aggressively to build its contemporary Latin roster, having previously placed writer/publisher relations executives in Los Angeles and Puerto Rico, as well as New York, which will continue to maintain a Latin music presence.

COPYRIGHT LAW

(Continued from page 9)

the directive's progress through the European Parliament and Council of Ministers is Trade Commissioner Mario Monti. He was lobbied by an FFT delegation on the draft directive's contents at an briefing meeting last month (Billboard, Oct. 25).

Dobbis, a member of that delegation, notes the pressure Monti is under from both sides of the debate but comments, "He received us openly and honestly. He has a diverse set of priorities on this directive, but one of the big ones is to get the damn thing implemented."

Monti's office appears to have a clear grasp of the core issue, though. Says a spokeswoman, "There are very conflicting interests here between those who want to enhance copyrights and those who don't."

More says that despite the extremely delicate nature of the balance the organization must strike, "We are working hard, even though this is a very difficult task."

Special

CONGRATULATES NIGEL DICK

ON COMPLETION OF HIS 200th VIDEO AND BILLBOARD NOMINATION FOR SAVAGE GARDEN "I WANT YOU"

ALONG WITH OUR OTHER NOMINEES:

JONATHAN CRAVEN

LIMP BIZKIT "Counterfeit"

WALTER STERN

PRODIGY "Breathe"

CONTACT SUSAN AGOSTINELLI • DIRECTOR'S REP AT OUR NEW DIGS

122 SO. ROBERTSON BLVD. LA, CA 90048

NIGEL DICK • MoG

NANCY BENNETT • DANI JACOBS • JONATHAN CRAVEN

SMASHMOUTH "Walking On The Sun"

RUGER PISTOLE

RUSSELL MCGAHY • MIKE FIOGIS

(Continued from page 1)

Recording Arts and Sciences (NARAS) and MIDEM have established Latin and Caribbean music offices on Miami's South Beach, the gateway to the booming Caribbean and Latin markets.

Many top Trinidad artists, including Superblue, were showcased to appreciative crowds at MIDEM's debut Latin Music Marketplace conference, held in Miami (Sept. 13).

Yet at the same time, the growing global Caribbean dance scene is fraught with conflicts and a new innovation—bottle-cottages—in which Carnival leaders go on strike to try and force the issue of government support. Such friction is not altogether unprecedented, as these ages-old annual jump-ups extend their original spiritual and social function into a worldwide, billion-dollar industry important to the economies of a list of cities stretching from Trinidad across the Caribbean to America, Canada, Europe, and all the way south to Melbourne, Australia. The festivities, complete rounds of regional Carnivals and winners, see page 1.

In Toronto, a total boycott by mas bands caused the rotation of Caribbean 1997, disappointing the 2.5 million revelers who in the past have flocked to the city for the annual festival.

The action, championed by nineteenth-century band leader and writer Louis Saldanha and the majority of Canada's mas makers, is undoubtedly indicative of what's to come in the new millennium as cities race to make a billion-dollar windfall from the Carnivals, mas makers who beforehand had done this "just for the jump" are now being courted by a variety of sponsors for a share of the expenses of producing the festivals.

'ENOUGH IS ENOUGH'

Says Saldanha in an exclusive Billboard interview, "In 1991, the city of Toronto commissioned the Decima Report, a \$300,000 study which concluded that the Caribbean festival generates \$250 million a year to Toronto. Carnival has grown 10 times since then, yet nobody wants to support the handicrafts and music exports of this year we said, 'Enough is enough.'"

Pan Caribbean North America spokesman Anthony Abdul Reid, who has produced the annual Caribbean strong Labor Day West Indian parade, reiterated his support of boycotts in order to secure just recompense. "Let be complained that we are not being heard, but we are not being heard," he said. "We are not being heard in this year's much-touted J'ouvert celebrations on Flatbush and Woodruff Avenues in Brooklyn, pointing out that the parade committee is passed over in favor of sound systems at the festivals."

Reid emphasized, "My main concern is for our dance and mas players, the wire benders, the small artisans who are actually making the mas."

"The bandleaders and the organizers are making the money, while the wire benders, who are the actual creators of the Carnival, get nothing," he added. "Will some of this money find its way to us? Who can assure me of that?"

Among the vestiges of tradition that are taking a beating in the modern age are what some would consider the soul of the wire benders and steel pan men who work for Carnival all year round and see no financial encouragement. Particularly vulnerable are steel drummers, who under the new paradigm are even more threatened by sound systems and DJs and a public now addicted to loud music.

Sunshine Awards Spread the Glory

NEW YORK—Performers from the smaller Caribbean islands took home an unprecedented half-dozen awards at the eighth annual New Sunshine Music Awards, held in New York City, inducted into the Sunshine Music Hall of Fame were three non-Trinidad greats: Grenada's Small Island Pride, Caribbean dance choreographer Marie Brooks, and American-born calypsonian Irving "Lord Burgin" Burgie, composer of Harry Belafonte's "The O' and seven more of the 11 songs on the debut album "Calypso." The feats mark the emergence of smaller islands into a musical mainstream traditionally dominated by Trinidadians.

During the show, Earl Brooks topped honors for best recording by a pop soloist for "Big Belly Man" on Straker Records. Best recording by steel orchestra honors went to Trinidad's Panaz Players for "Shadow of Your Smile." Kroydway, from Barbados, took home the award for best recording by a group or dance band for "Down De Road."

Best rap recording honors—describing the mix of rap and soca—went to Freshly from Barbados for "Right Move." Best traditional *parang* music recording went to Los Dinamicos for "Recordando A." Best soca recording went to the Los Dinamicos for "We Parang." (Parang is a Trinidad genre heavily influenced by the Latin rhythms of the Caribbean that is sung in pidgin Spanish.)

Best new male was judged to be the Trini Nigel Lewis for last year's big Barbados hit "Bohala." Best new female also came from Trinidad, Marilyn Jones for "Identify Crisis." Female vocalist for the year was Trini soca rocker Marcia Miranda for "Cynical Kiss Kales."

Additionally, to really compete with the big boys, the organizers are urgently needed to involve themselves with pan to overcome amplification problems and encourage bandleaders to make more use of the steel band. Better studio producers must involve themselves with pan music to help create commercial pan recordings.

As soca grows, and more bands are urgently needed to involve themselves with pan to overcome amplification problems and encourage bandleaders to make more use of the steel band. Better studio producers must involve themselves with pan music to help create commercial pan recordings.

But given the current climate, observers say, it is also up to the steel bands to merchandise themselves—to find ways to present a steel orchestra in the Brooklyn panorama, and even the top pan prizes rarely go above \$4,000—"and there's no stipend for entertainment," he added.

But even the current climate, observers say, it is also up to the steel bands to merchandise themselves—to find ways to present a steel orchestra in the Brooklyn panorama, and even the top pan prizes rarely go above \$4,000—"and there's no stipend for entertainment," he added.

Fitzgerald "Mighty Henry" Henry after being inducted into the Hall of Fame.

Best supporting artists were Sandra Dope and Cheryl Sebeult for their backup vocals on Chris Garcia's mega-hit "Chutney Bachecha." Social commentary honors went to Swallow for "CDC."

Best social commentary winner was Trini Robert Morris "Jahaji Bhai," who also won the calypso of the year award for "Jahaji Bhai," a heartfelt rendition calling for unity among Trinidad's African and East Indian communities.

Also, Carl Beaver Henderson took home awards for best engineered recording and best producer for "Jahaji Bhai."

The best creative humor award went to St. Lucia's Jesus for "Bohala."

Best calypso soca recording honors went to Trini Chet Garcia for "Chutney Bachecha."

Best party calypso went to Nigel Lewis for "Moving."

Best duo or group recording hon-

American-born calypsonian Irving "Lord Burgin" Burgie, inducted into the Sunshine Music Hall of Fame, performs during the awards ceremony.

ors went to A. Errol Lewis and Brothers Resistance for "When We All Get to Heaven." People's choice awards went to Trinidad's Black Stalin and Hadji's Zin Band. Special Recognition for Contribution to Caribbean Culture awards were given to Trini songwriter/arranger/producer Ed Watson; the legendary Marie Brooks, Quakebeats dance pioneer and founder of the Pan Caribbean Dancers of America; and the enduring Amooa Negroes, Trinidad and Tobago 1997 Panorama Champions.

Trinis Norman "Black James" James and Rudolph "Fisheye" Olivier were inducted into the Sunshine Hall of Fame. Also inducted into the Calypso Hall of Fame was the man with the golden voice, Fitzgerald "Mighty Henry" Henry, from Trinidad.

INAC FERGUSON

Antoine spent much of the past two years working to settle a dispute that tore apart the crucial masquerade city Miami, resulting in two Carnivals being presented on the same day in 1996, stranding performers and music makers caught in the middle. Says Antoine of his efforts, "Carnival is in a transition stage, and the methods that used to work cannot work anymore. We have to be united, bandleaders and Carnival organizers, in our goals and in taking care of our affairs. Without that we have no strength."

In the wake of intense pressure on the two competing groups from industry observers, led by Antoine and the Republic of Trinidad and Tobago Consul General Chandradat Singh, a union was made between the original Miami Carnival founders, Al Thomas' West Indian American Carnival Day of Greater Miami, and Selman Lewis' renege Miami Carnival Association, which brought its own Carnival to Hialeah Park last year. Together they formed new body, the United Miami Carnival Management Committee, headed by Francis Ragoo, to produce this year's festivities, held at Hialeah Park's new stadium.

Monetary and organizational issues aside, Carnival's global success and the comparative accessibility of recording equipment has encouraged artistic growth in every island.

This musical surge, particularly strong in Barbados through its resident producers, Eddie Grant and

Nicholas Branner, has resulted in music from the smaller islands scoring at Carnivals around the globe. This year, small island music resounded loudly. Trini stars like Roy Kay & the All Stars and Charlie's Roots and Jamaica's reggae/calyptians chameleons, Byron Lee & the Dragonaires. Hot acts like Barbados' Grand Funk, Kroydway, and Square One; Antigua's Burning Flames; St. Kitts' Small Ax; and St. Thomas' Jan Kidd. In fact, at this year's Barbados Grand AS-ordered calypso and Steelband New Sunshine Music Awards, held Oct. 18 in New York (see story, this page), non-Trinidadian performers took some unprecedented honors.

Says legendary Eastern Caribbean composer and seven-time St. Kitts Calypso King Ellie Maht, speaking at his lausetteurs nightlength, "For a long time, Trinidad musicians ruled supreme and had the best of the Caribbean Islands. Now it's a free-for-

Matt, a respected composer, arranger, singer, and keyboard player at the helm of his 14-piece brass band, Tackled Sparrow, Lord Kitchener, and other Trini superstars. He speaks proudly of the calypso legends of smaller islands: Barbados' Troubadours and the Merryment, Grenada's The Mighty Diamonds, Guyana's King Fighter, and Antigua's King Shortshirt, Swallow, and King Obstinat.

EVOLVING SOUNDS

Until the '80s, Trinidad music was more lyrical and less tempo-driven than soca. The sound of the calypso of St. Kitts, Nevis, St. Vincent, and Antigua, where they always lived in street dances.

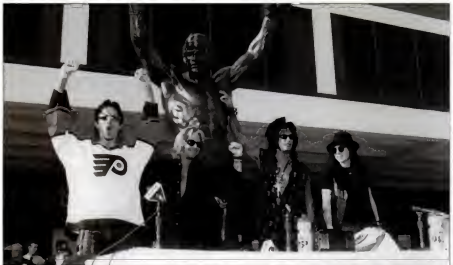
Until the '80s, Trinidad music was more lyrical and less tempo-driven than soca. The sound of the calypso of St. Kitts, Nevis, St. Vincent, and Antigua, where they always lived in street dances. The sound of the calypso of St. Kitts, Nevis, St. Vincent, and Antigua, where they always lived in street dances. The sound of the calypso of St. Kitts, Nevis, St. Vincent, and Antigua, where they always lived in street dances.

Not that the Trinidadian lifesteal. There was expressed by rhythm and steel in the dashin-cover and paint-pot "jab jab" bands and the Tambo Bamboo Bands, which ultimately evolved into the more steel orchestra style of calypso, though, is the voice of the people, and the accent traditionally fell on the intellect—on vocal skill and command of the steel orchestra. The calypso, tent, sit down, and listen.

With the jump-and-wave phenomenon of the last decade, however, Trini's calypso is now making its formal steel orchestra sound, moving in the process inadvertently helping to speed the demise of their own beloved steel orchestra.

Like a child says to a new toy, Trinidad's soca bands have been doing it. With songs of up to 150 beats. (Continued on next page)

Newsmakers



Crue On Tour. Rock vets Motley Crue announced plans for a world tour in front of the "Rocky" statue at the CoreStates Spectrum arena in Philadelphia. The tour is the band's first since it reunited this year and will promote the act's current set, "Generation Swine," on Elektra. Pictured in classic Rocky stance, from left, are band members Tommy Lee, Vince Neil, Nikki Sixx, and Mick Mars.



A Willing Smile. Vanessa Williams is all smiles at the after-party celebrating her recent performance at New York's Madison Square Garden. Her performance included tracks from her current Mercury set, "Next," and past hits and soundtrack singles, including "Color Of The Wind" and "Love Is." Pictured at the event, from left, are Mercury Records Group chairman Danny Goldberg and Williams.



Music For The Sole. Guru, visionary for Chrysalis' "Jazzmatazz" CDs and half of Noo Trybe/Virgin act Gang Starr, will provide a musical background for upcoming commercials promoting Fiat's new GH IV sneaker, designed for Grant Hill. The ads are scheduled to air November through December. Pictured on location, from left, are Hill and Guru.



Singing A New Song. Benson Label Group execs visited the set of TNN's "Prime Time Country" to award NewSong with a plaque commemorating the group's No. 1 singles, "Miracles" and "Rhythm Of The World." Pictured on the set, from left, are Barbara King, director of promotions, Benson Label Group; Eddie Carwell, group member; Russ Lee, group member; Gary Chapman, host, "Prime Time Country"; Jackie Pattito, director of A&R, Benson Label Group; Leonard Anstrom, group member; and Victoria Aepischer, national promotions coordinator, Benson Label Group. Shown kneeling, from left, are group members Billy Goodwin and Scotty Wilbanks.



Jazzy-Belle. Jazz vocalist Dominique Eade performed tracks from her current RCA Victor set, "When The Wind Was Cool, The Songs Of Chris Conner & June Christy," at the legendary Birdland in New York. On hand for the performance, from left, were Harry Palmer, senior VP/GM, BMG Classics; Paula Morris, VP of marketing, World Music, Jazz & Distributed Labels; Don Braden, RCA Victor recording artist; Steve Gates, VP of A&R, RCA Victor; Eade; and Steve Becker, jazz A&R consultant, RCA Victor.



Deuces Wild. Legendary blues artist B.B. King takes a break from recording his duet album, "Deuces Wild," on MCA. The set, released Nov. 4, includes 13 tracks, featuring duets with Bonnie Raitt, Eric Clapton, the Rolling Stones, D'Angelo, Heavy D, Tracy Chapman, and others. Pictured in the recording studio, from left, are Raitt and King.



Royalty Agreement. Representatives from the Alliance of Artists and Recording Companies (AARC), the Japan Council of Performers' Organizations (Gaidenkyo), the American Federation of Musicians (AFM), and the American Federation of Television and Radio Artists (AFTRA) met in Washington, D.C., to sign an agreement allowing U.S. sound recording artists to be paid royalties for the rental of their work. According to the agreement, AARC will dispense royalties to featured artists and lead singers, while AFM and AFTRA will dispense royalties to non-featured performers, such as backup musicians. The first payments are scheduled to be made Dec. 15. Pictured, from left, are Jean Milbauer, AARC; Linda Bocchi, executive director, AARC; Yukiji Taramoto, vice chairman, Gaidenkyo; Steve Young, president, AFM; Patricia Polach, counsel, AFM; Dominique Bravo, national representative/staff counsel, AFTRA; and Yutaka Tanaka, legal adviser, Gaidenkyo.



Hoppe-ing With Real Music. Composer/pianist Michael Hoppe recently signed a five-record deal with Real Music. The label included two tracks from Hoppe's upcoming album, "Unforgetting Heart," on its current compilation CD, "Piano Dreamers, A Collection." Hoppe's Real Music debut set is slated for a 1998 release. Pictured after signing the deal, from left, are Hoppe and Real Music president Terence Yallop.

Hot 100 Airplay.

Compiled from a national sample of airplay stations by Broadcast Data Systems' Radio Track service. 34 stations are electronically monitored 24 hours a day, 7 days a week. Scores ranked by gross impressions, compiled by cross-informed exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK LAST WEEK AT THE TOP			TITLE (ARTIST NAME/PRODUCTION LABEL)	THIS WEEK LAST WEEK AT THE TOP			TITLE (ARTIST NAME/PRODUCTION LABEL)
★ ★ ★ ★ ★							
1	1	21	FLY STEVEN BAYLE/REUNION (A&M)	28	33	2	THE IMPRESSION THAT I GET THE MOST ABOUT WOMEN (JAY MCINERNEY)
2	10	2	THUNDERBOLT THE J. J. ABRAHAMSON COMPANY/CAPI	46	35	9	DON'T GO AWAY DUSTY SPRINGFIELD (COLUMBIA)
3	3	7	HOW DO YOU LIVE LORNA BIRNBAUM (JIVE)	41	52	10	WE WERE MEANT FOR ME JENI LOPEZ (JIVE)
4	4	18	FOOLISH GAMES JAY-Z (RCA)	42	36	20	DON'T SPEAK JAY-Z (RCA)
5	18	5	WALKIN' ON THE SUN SMASH MOUTH (GUSTO)	40	12	11	NOT FOR YOUR MONEY MY FRIENDS JAY-Z (RCA)
6	6	25	YOU MADE ME WANNA... MARTINIS (JIVE)	46	28	20	DO YOU KNOW WHAT IT TAKES JAY-Z (RCA)
7	3	13	SEMI-CHARMED LIFE THE J. J. ABRAHAMSON COMPANY/CAPI	46	36	16	EVOLUTION JAY-Z (RCA)
8	1	1	I DON'T WANT TO WALK THE J. J. ABRAHAMSON COMPANY/CAPI	46	36	16	RETURN OF THE MACK JAY-Z (RCA)
9	27	27	PUT MY HANDS ON MY HEART JAY-Z (RCA)	46	36	16	THE ONE I GAVE MY HEART TO JAY-Z (RCA)
10	11	11	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
11	13	13	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
12	12	12	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
13	13	13	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
14	14	14	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
15	15	15	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
16	16	16	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
17	17	17	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
18	18	18	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
19	19	19	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
20	20	20	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
21	21	21	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
22	22	22	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
23	23	23	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
24	24	24	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
25	25	25	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
26	26	26	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
27	27	27	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
28	28	28	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
29	29	29	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
30	30	30	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
31	31	31	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
32	32	32	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
33	33	33	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
34	34	34	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
35	35	35	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
36	36	36	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
37	37	37	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
38	38	38	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
39	39	39	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
40	40	40	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
41	41	41	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
42	42	42	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
43	43	43	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
44	44	44	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
45	45	45	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
46	46	46	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
47	47	47	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
48	48	48	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
49	49	49	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)
50	50	50	ALL OVER THE PLACE JAY-Z (RCA)	46	36	16	FEEL SO GOOD JAY-Z (RCA)

Records with the greatest airplay gains in 1997 (Billboard/PM Communications).

HOT 100 RECURRENT AIRPLAY

BUT YOU RECORDED IT FIRST!									
1	2	1	LOVEFOOL THE J. J. ABRAHAMSON COMPANY/CAPI	16	12	WHERE WERE ALL THE COMPOSERS JAY-Z (RCA)			
2	1	1	I WANT YOU JAY-Z (RCA)	15	57	BECAUSE YOU LOVED ME JAY-Z (RCA)			
3	15	15	UN-BREAK MY HEART JAY-Z (RCA)	16	65	MISSING JAY-Z (RCA)			
4	1	1	LOVE WALKING BACKWARDS JAY-Z (RCA)	17	16	21	OVER THE HILL JAY-Z (RCA)		
5	4	1	I LOVE YOU ALWAYS FOREVER JAY-Z (RCA)	16	20	NO DIGGITY JAY-Z (RCA)			
6	13	13	CALL ME JAY-Z (RCA)	16	20	CHANGE THE WORLD JAY-Z (RCA)			
7	5	5	DON'T LET GO (LOVE) JAY-Z (RCA)	16	20	YOU GOTTA BE JAY-Z (RCA)			
8	16	16	I BELIEVE I CAN FLY JAY-Z (RCA)	22	22	6	HARD TO SAY I'M SORRY JAY-Z (RCA)		
9	11	11	BEHIND MY BACK JAY-Z (RCA)	22	22	6	HARD TO SAY I'M SORRY JAY-Z (RCA)		
10	11	11	ROLL TO ME JAY-Z (RCA)	22	22	6	HARD TO SAY I'M SORRY JAY-Z (RCA)		
11	17	17	A CHANCE WOULD YOU GOOD JAY-Z (RCA)	22	22	6	HARD TO SAY I'M SORRY JAY-Z (RCA)		
12	13	13	COUNTING BLUE CARS JAY-Z (RCA)	22	22	6	HARD TO SAY I'M SORRY JAY-Z (RCA)		
13	12	12	YOU LEARN JAY-Z (RCA)	22	22	6	HARD TO SAY I'M SORRY JAY-Z (RCA)		

Documents are those which have appeared on the list 100+ chart for more than 20 weeks and have topped before the top 100.

Records with the greatest airplay gains in 1997 (Billboard/PM Communications).

Hot 100 Singles Sales.

Compiled from a national sample of POS (point of sale) retail sales reported retail and single outlets which report number of units sold to SoundScan. This data is used in the Hot 100 Singles chart.

*** NO. 1 ***					
TITLE ARTIST (LABEL/PRODUCTION LABEL)	THIS WEEK LAST WEEK AT THE TOP	TITLE ARTIST (LABEL/PRODUCTION LABEL)	THIS WEEK LAST WEEK AT THE TOP		
1 1 7	EVERETT ROSE AND THE COMBES THE COMBES (JIVE)	28 30 17	NO MORE PROBLEMS JAY-Z (RCA)		
2 2 14	YOU MAKE ME WANNA... MARTINIS (JIVE)	29 32 17	9.14 E.T. O.U.T. JAY-Z (RCA)		
3 3 2	MY BODY JAY-Z (RCA)	41 40 47	DO YOU KNOW WHAT IT TAKES JAY-Z (RCA)		
4 3 23	HOW DO YOU LIVE LORNA BIRNBAUM (JIVE)	42 40 14	50 GOOD COLUMBIA (COLUMBIA)		
5 5 13	MY LOVE IS THE SORRIS JAY-Z (RCA)	42 38 14	HAVE A LITTLE HEART JAY-Z (RCA)		
6 5 13	THE ONE I GAVE MY HEART TO JAY-Z (RCA)	44 41 12	10 TENGU DENERO JAY-Z (RCA)		
7 7 9	FEEL SO GOOD JAY-Z (RCA)	46 43 7	HEAVEN JAY-Z (RCA)		
8 6 6	SOO IT'S ME JAY-Z (RCA)	47 42 9	PLEASE JAY-Z (RCA)		
9 10 6	A SEASON OF LONGINES JAY-Z (RCA)	48 37 2	I DON'T WANT TO SEE YOU AGAIN JAY-Z (RCA)		
10 12 6	BUTTA LOLE JAY-Z (RCA)	49 37 10	AVENUES JAY-Z (RCA)		
11 11 3	ALL OVER THE PLACE JAY-Z (RCA)	50 37 18	SOMEONE JAY-Z (RCA)		
12 12 6	SPICE UP YOUR LIFE JAY-Z (RCA)	50 31 5	LEGEND OF A COWGIRL JAY-Z (RCA)		
13 16 6	IF I COULD TAKE THE WORLD JAY-Z (RCA)	52 56 25	COO JAMMO JAY-Z (RCA)		
14 16 6	SHOW ME LOVE JAY-Z (RCA)	53 62 3	I DO JAY-Z (RCA)		
15 17 12	I MISS MY MOMIES JAY-Z (RCA)	54 62 3	GOTHAM CITY JAY-Z (RCA)		
16 17 12	I CANE WONT BE SHAMPO JAY-Z (RCA)	50 53 6	THE FEEL OF ME JAY-Z (RCA)		
18 15 7	LOVE GETS ME EVERY TIME JAY-Z (RCA)	56 43 16	NEVER MAKE A PROMISE JAY-Z (RCA)		
19 11 1	HONEY JAY-Z (RCA)	57 47 17	TAKE IT TO THE STREETS JAY-Z (RCA)		
20 21 7	THEY LIKE IT SLOW JAY-Z (RCA)	58 42 21	SEMI-CHARMED LIFE JAY-Z (RCA)		
21 22 12	INVISIBLE MAN JAY-Z (RCA)	58 42 21	DO IT AFTER 2, BEFORE 6 JAY-Z (RCA)		
22 22 12	TO BE OR NOT TO BE JAY-Z (RCA)	60 54 28	IT'S A MESS JAY-Z (RCA)		
23 24 19	UP PLUMS AGAIN (ON MY HEART) JAY-Z (RCA)	61 61 3	BARY YOU KNOW JAY-Z (RCA)		
24 24 19	QUAT JAM DO BOOGIE JAY-Z (RCA)	62 61 3	1. BREAKING ALL THE RULES JAY-Z (RCA)		
25 25 9	EVERYTHING JAY-Z (RCA)	63 67 2	I'M NOT A PLAYER JAY-Z (RCA)		
26 26 2	MOURN YOU I DON'T YOU JAY-Z (RCA)	64 64 3	NO STOP THE MUSIC JAY-Z (RCA)		
27 26 2	LAST NIGHT'S LIE JAY-Z (RCA)	65 63 3	YOU'RE THE INSPIRATION JAY-Z (RCA)		
28 28 7	CRIMINAL JAY-Z (RCA)	66 62 21	1. IN WHAMMY WE JAY-Z (RCA)		
29 28 7	TOO GOOD, TOO LONG JAY-Z (RCA)	67 62 21	2. IN WHAMMY WE JAY-Z (RCA)		
30 31 3	BACKWARD BOOGIE JAY-Z (RCA)	68 66 13	AROUND THE WORLD JAY-Z (RCA)		
31 32 24	13.14 BE BE YOU JAY-Z (RCA)	69 58 12	DO NOT SAY JAY-Z (RCA)		
32 32 24	NOT TONIGHT JAY-Z (RCA)	70 57 13	ALL OF MY DAYS JAY-Z (RCA)		
33 32 11	YOU LIGHT UP MY LIFE JAY-Z (RCA)	71 57 13	YOU WALKED IN JAY-Z (RCA)		
34 34 15	2. RECOME 1 JAY-Z (RCA)	72 58 28	ESPN PRESENTS THE JACK AM JAY-Z (RCA)		
35 35 2	BUILDING A MYSTERY JAY-Z (RCA)	73 68 3	3. LOVE IS ALL JAY-Z (RCA)		
36 36 2	VALENTINE JAY-Z (RCA)	74 61 1	50 HELP ME GIRL JAY-Z (RCA)		
37 46 1	I DON'T WANT TO WAKE JAY-Z (RCA)	75 61 1	GET IT JAY-Z (RCA)		

Records with the greatest sales gains in 1997 (Billboard/PM Communications and SoundScan, Inc.).

8	Discards: DMW/Manhattan: BMMNR, ASACP	1	TOUGH/CAPI/IN THE WIND 187/Onion
9	THE ONE I GAVE MY HEART TO (Rushmore, ASACP)	2	CAPI/ASACP/ASACP/Song/ASACP/MS/MS
10	ONE MORE NIGHT (Chase Music)	3	SPICE UP YOUR LIFE (Full, ASACP/Manhattan)
11	THE ONE I GAVE MY HEART TO (Rushmore, ASACP)	4	ASACP/ASACP/ASACP/ASACP/ASACP/ASACP
12	ON MY OWN (Charmel Chappell, FPNW, ASACP)	5	SPIN SPIN SPIN (Full, Full, ASACP/MS)
13	PHENOMENON 101 (J. Cole / ASACP/MS)	6	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
14	PHENOMENON 101 (J. Cole / ASACP/MS)	7	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
15	PHENOMENON 101 (J. Cole / ASACP/MS)	8	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
16	PHENOMENON 101 (J. Cole / ASACP/MS)	9	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
17	PHENOMENON 101 (J. Cole / ASACP/MS)	10	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
18	PHENOMENON 101 (J. Cole / ASACP/MS)	11	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
19	PHENOMENON 101 (J. Cole / ASACP/MS)	12	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
20	PHENOMENON 101 (J. Cole / ASACP/MS)	13	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
21	PHENOMENON 101 (J. Cole / ASACP/MS)	14	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
22	PHENOMENON 101 (J. Cole / ASACP/MS)	15	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
23	PHENOMENON 101 (J. Cole / ASACP/MS)	16	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
24	PHENOMENON 101 (J. Cole / ASACP/MS)	17	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
25	PHENOMENON 101 (J. Cole / ASACP/MS)	18	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
26	PHENOMENON 101 (J. Cole / ASACP/MS)	19	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
27	PHENOMENON 101 (J. Cole / ASACP/MS)	20	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
28	PHENOMENON 101 (J. Cole / ASACP/MS)	21	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
29	PHENOMENON 101 (J. Cole / ASACP/MS)	22	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
30	PHENOMENON 101 (J. Cole / ASACP/MS)	23	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
31	PHENOMENON 101 (J. Cole / ASACP/MS)	24	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
32	PHENOMENON 101 (J. Cole / ASACP/MS)	25	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
33	PHENOMENON 101 (J. Cole / ASACP/MS)	26	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
34	PHENOMENON 101 (J. Cole / ASACP/MS)	27	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
35	PHENOMENON 101 (J. Cole / ASACP/MS)	28	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
36	PHENOMENON 101 (J. Cole / ASACP/MS)	29	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
37	PHENOMENON 101 (J. Cole / ASACP/MS)	30	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
38	PHENOMENON 101 (J. Cole / ASACP/MS)	31	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
39	PHENOMENON 101 (J. Cole / ASACP/MS)	32	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
40	PHENOMENON 101 (J. Cole / ASACP/MS)	33	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
41	PHENOMENON 101 (J. Cole / ASACP/MS)	34	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
42	PHENOMENON 101 (J. Cole / ASACP/MS)	35	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
43	PHENOMENON 101 (J. Cole / ASACP/MS)	36	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
44	PHENOMENON 101 (J. Cole / ASACP/MS)	37	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
45	PHENOMENON 101 (J. Cole / ASACP/MS)	38	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
46	PHENOMENON 101 (J. Cole / ASACP/MS)	39	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
47	PHENOMENON 101 (J. Cole / ASACP/MS)	40	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
48	PHENOMENON 101 (J. Cole / ASACP/MS)	41	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
49	PHENOMENON 101 (J. Cole / ASACP/MS)	42	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
50	PHENOMENON 101 (J. Cole / ASACP/MS)	43	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
51	PHENOMENON 101 (J. Cole / ASACP/MS)	44	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
52	PHENOMENON 101 (J. Cole / ASACP/MS)	45	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
53	PHENOMENON 101 (J. Cole / ASACP/MS)	46	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
54	PHENOMENON 101 (J. Cole / ASACP/MS)	47	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
55	PHENOMENON 101 (J. Cole / ASACP/MS)	48	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
56	PHENOMENON 101 (J. Cole / ASACP/MS)	49	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
57	PHENOMENON 101 (J. Cole / ASACP/MS)	50	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
58	PHENOMENON 101 (J. Cole / ASACP/MS)	51	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
59	PHENOMENON 101 (J. Cole / ASACP/MS)	52	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
60	PHENOMENON 101 (J. Cole / ASACP/MS)	53	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
61	PHENOMENON 101 (J. Cole / ASACP/MS)	54	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
62	PHENOMENON 101 (J. Cole / ASACP/MS)	55	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
63	PHENOMENON 101 (J. Cole / ASACP/MS)	56	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
64	PHENOMENON 101 (J. Cole / ASACP/MS)	57	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
65	PHENOMENON 101 (J. Cole / ASACP/MS)	58	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
66	PHENOMENON 101 (J. Cole / ASACP/MS)	59	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
67	PHENOMENON 101 (J. Cole / ASACP/MS)	60	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
68	PHENOMENON 101 (J. Cole / ASACP/MS)	61	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
69	PHENOMENON 101 (J. Cole / ASACP/MS)	62	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
70	PHENOMENON 101 (J. Cole / ASACP/MS)	63	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
71	PHENOMENON 101 (J. Cole / ASACP/MS)	64	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
72	PHENOMENON 101 (J. Cole / ASACP/MS)	65	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
73	PHENOMENON 101 (J. Cole / ASACP/MS)	66	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
74	PHENOMENON 101 (J. Cole / ASACP/MS)	67	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
75	PHENOMENON 101 (J. Cole / ASACP/MS)	68	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
76	PHENOMENON 101 (J. Cole / ASACP/MS)	69	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
77	PHENOMENON 101 (J. Cole / ASACP/MS)	70	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
78	PHENOMENON 101 (J. Cole / ASACP/MS)	71	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
79	PHENOMENON 101 (J. Cole / ASACP/MS)	72	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
80	PHENOMENON 101 (J. Cole / ASACP/MS)	73	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
81	PHENOMENON 101 (J. Cole / ASACP/MS)	74	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
82	PHENOMENON 101 (J. Cole / ASACP/MS)	75	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
83	PHENOMENON 101 (J. Cole / ASACP/MS)	76	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
84	PHENOMENON 101 (J. Cole / ASACP/MS)	77	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
85	PHENOMENON 101 (J. Cole / ASACP/MS)	78	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
86	PHENOMENON 101 (J. Cole / ASACP/MS)	79	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
87	PHENOMENON 101 (J. Cole / ASACP/MS)	80	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
88	PHENOMENON 101 (J. Cole / ASACP/MS)	81	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
89	PHENOMENON 101 (J. Cole / ASACP/MS)	82	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
90	PHENOMENON 101 (J. Cole / ASACP/MS)	83	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
91	PHENOMENON 101 (J. Cole / ASACP/MS)	84	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
92	PHENOMENON 101 (J. Cole / ASACP/MS)	85	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
93	PHENOMENON 101 (J. Cole / ASACP/MS)	86	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
94	PHENOMENON 101 (J. Cole / ASACP/MS)	87	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
95	PHENOMENON 101 (J. Cole / ASACP/MS)	88	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
96	PHENOMENON 101 (J. Cole / ASACP/MS)	89	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
97	PHENOMENON 101 (J. Cole / ASACP/MS)	90	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
98	PHENOMENON 101 (J. Cole / ASACP/MS)	91	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
99	PHENOMENON 101 (J. Cole / ASACP/MS)	92	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
100	PHENOMENON 101 (J. Cole / ASACP/MS)	93	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
101	PHENOMENON 101 (J. Cole / ASACP/MS)	94	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
102	PHENOMENON 101 (J. Cole / ASACP/MS)	95	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
103	PHENOMENON 101 (J. Cole / ASACP/MS)	96	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
104	PHENOMENON 101 (J. Cole / ASACP/MS)	97	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
105	PHENOMENON 101 (J. Cole / ASACP/MS)	98	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
106	PHENOMENON 101 (J. Cole / ASACP/MS)	99	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
107	PHENOMENON 101 (J. Cole / ASACP/MS)	100	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
108	PHENOMENON 101 (J. Cole / ASACP/MS)	101	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
109	PHENOMENON 101 (J. Cole / ASACP/MS)	102	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
110	PHENOMENON 101 (J. Cole / ASACP/MS)	103	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
111	PHENOMENON 101 (J. Cole / ASACP/MS)	104	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
112	PHENOMENON 101 (J. Cole / ASACP/MS)	105	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
113	PHENOMENON 101 (J. Cole / ASACP/MS)	106	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
114	PHENOMENON 101 (J. Cole / ASACP/MS)	107	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
115	PHENOMENON 101 (J. Cole / ASACP/MS)	108	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
116	PHENOMENON 101 (J. Cole / ASACP/MS)	109	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
117	PHENOMENON 101 (J. Cole / ASACP/MS)	110	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
118	PHENOMENON 101 (J. Cole / ASACP/MS)	111	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
119	PHENOMENON 101 (J. Cole / ASACP/MS)	112	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
120	PHENOMENON 101 (J. Cole / ASACP/MS)	113	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
121	PHENOMENON 101 (J. Cole / ASACP/MS)	114	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
122	PHENOMENON 101 (J. Cole / ASACP/MS)	115	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
123	PHENOMENON 101 (J. Cole / ASACP/MS)	116	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
124	PHENOMENON 101 (J. Cole / ASACP/MS)	117	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
125	PHENOMENON 101 (J. Cole / ASACP/MS)	118	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
126	PHENOMENON 101 (J. Cole / ASACP/MS)	119	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
127	PHENOMENON 101 (J. Cole / ASACP/MS)	120	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
128	PHENOMENON 101 (J. Cole / ASACP/MS)	121	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
129	PHENOMENON 101 (J. Cole / ASACP/MS)	122	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
130	PHENOMENON 101 (J. Cole / ASACP/MS)	123	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
131	PHENOMENON 101 (J. Cole / ASACP/MS)	124	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
132	PHENOMENON 101 (J. Cole / ASACP/MS)	125	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
133	PHENOMENON 101 (J. Cole / ASACP/MS)	126	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
134	PHENOMENON 101 (J. Cole / ASACP/MS)	127	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
135	PHENOMENON 101 (J. Cole / ASACP/MS)	128	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
136	PHENOMENON 101 (J. Cole / ASACP/MS)	129	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
137	PHENOMENON 101 (J. Cole / ASACP/MS)	130	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
138	PHENOMENON 101 (J. Cole / ASACP/MS)	131	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
139	PHENOMENON 101 (J. Cole / ASACP/MS)	132	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
140	PHENOMENON 101 (J. Cole / ASACP/MS)	133	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
141	PHENOMENON 101 (J. Cole / ASACP/MS)	134	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
142	PHENOMENON 101 (J. Cole / ASACP/MS)	135	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
143	PHENOMENON 101 (J. Cole / ASACP/MS)	136	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
144	PHENOMENON 101 (J. Cole / ASACP/MS)	137	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
145	PHENOMENON 101 (J. Cole / ASACP/MS)	138	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
146	PHENOMENON 101 (J. Cole / ASACP/MS)	139	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
147	PHENOMENON 101 (J. Cole / ASACP/MS)	140	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
148	PHENOMENON 101 (J. Cole / ASACP/MS)	141	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
149	PHENOMENON 101 (J. Cole / ASACP/MS)	142	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
150	PHENOMENON 101 (J. Cole / ASACP/MS)	143	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
151	PHENOMENON 101 (J. Cole / ASACP/MS)	144	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
152	PHENOMENON 101 (J. Cole / ASACP/MS)	145	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
153	PHENOMENON 101 (J. Cole / ASACP/MS)	146	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
154	PHENOMENON 101 (J. Cole / ASACP/MS)	147	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
155	PHENOMENON 101 (J. Cole / ASACP/MS)	148	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
156	PHENOMENON 101 (J. Cole / ASACP/MS)	149	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
157	PHENOMENON 101 (J. Cole / ASACP/MS)	150	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
158	PHENOMENON 101 (J. Cole / ASACP/MS)	151	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
159	PHENOMENON 101 (J. Cole / ASACP/MS)	152	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
160	PHENOMENON 101 (J. Cole / ASACP/MS)	153	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
161	PHENOMENON 101 (J. Cole / ASACP/MS)	154	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
162	PHENOMENON 101 (J. Cole / ASACP/MS)	155	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
163	PHENOMENON 101 (J. Cole / ASACP/MS)	156	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
164	PHENOMENON 101 (J. Cole / ASACP/MS)	157	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
165	PHENOMENON 101 (J. Cole / ASACP/MS)	158	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
166	PHENOMENON 101 (J. Cole / ASACP/MS)	159	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
167	PHENOMENON 101 (J. Cole / ASACP/MS)	160	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
168	PHENOMENON 101 (J. Cole / ASACP/MS)	161	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
169	PHENOMENON 101 (J. Cole / ASACP/MS)	162	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
170	PHENOMENON 101 (J. Cole / ASACP/MS)	163	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
171	PHENOMENON 101 (J. Cole / ASACP/MS)	164	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
172	PHENOMENON 101 (J. Cole / ASACP/MS)	165	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
173	PHENOMENON 101 (J. Cole / ASACP/MS)	166	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
174	PHENOMENON 101 (J. Cole / ASACP/MS)	167	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
175	PHENOMENON 101 (J. Cole / ASACP/MS)	168	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
176	PHENOMENON 101 (J. Cole / ASACP/MS)	169	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
177	PHENOMENON 101 (J. Cole / ASACP/MS)	170	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
178	PHENOMENON 101 (J. Cole / ASACP/MS)	171	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
179	PHENOMENON 101 (J. Cole / ASACP/MS)	172	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
180	PHENOMENON 101 (J. Cole / ASACP/MS)	173	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
181	PHENOMENON 101 (J. Cole / ASACP/MS)	174	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
182	PHENOMENON 101 (J. Cole / ASACP/MS)	175	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
183	PHENOMENON 101 (J. Cole / ASACP/MS)	176	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
184	PHENOMENON 101 (J. Cole / ASACP/MS)	177	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
185	PHENOMENON 101 (J. Cole / ASACP/MS)	178	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
186	PHENOMENON 101 (J. Cole / ASACP/MS)	179	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
187	PHENOMENON 101 (J. Cole / ASACP/MS)	180	ASACP/MS/MS/MS/MS/MS/MS/MS/MS/MS/MS
188	PHENOMENON 101 (J. Cole / ASACP/MS)		

Records with the greatest sales gains in 1997 (Billboard/PM Communications and SoundScan, Inc.).

[illegible]

BILBOARD, NOVEMBER 22, 1984

SoundScan
|||||||

THE WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NON-MEMBERSHIP RATING (L) (S) SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES	TITLE	WEEKS ON CHART
53	54	68	GEORGE STRAIT AT MCA HANNOVER 1354 (L) (S) (S) (S) (S)	CARRYING YOUR LOVE WITH ME	1
54	60	65	DAYS OF THE NEW! OUTPOST CONSUMPTION (S) (S) (S) (S) (S)	DAYS OF THE NEW	5
55	42	37	SLICK N-PEPA (L) (S) ANTHELION 82399 (S) (S) (S) (S) (S)	BRAND NEW	10
56	28	—	SPLICE 1 JAY 1356 (L) (S) (S) (S) (S)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	20
57	50	58	TRANCE ADKINS CAPITOL HANNOVER 1364 (L) (S) (S) (S) (S)	BIG TIME	5
58	41	36	BOB DYLAN AT COLUMBIA 6855 (L) (S) (S) (S) (S)	TIME OUT OF MIND	10
59	38	38	WYNNONNA CLUB SOKOL/LUMBERAL (L) (S) (S) (S) (S)	THE OTHER SIDE	10
60	58	57	THIRD EYE BLIND AT ELECTRA 4014 2570 (L) (S) (S) (S) (S)	THIRD EYE BLIND	10
61	NEW	1	BOBBY BROWN MCA 1895 (L) (S) (S) (S) (S)	FOREVER	6
62	71	49	JARS OF CLAY AT ESSENTIALS WORTONE 4163 1260 (L) (S) (S) (S) (S)	MUCH AFRAID	8
63	NEW	1	SOUNDGARDEN ANA 54033 (L) (S) (S) (S) (S)	A-SIDES	6
64	49	42	WYCLIF JEAN FRATE: REVERSE ALYSTARS AT WYCLIF JEAN FRATE'S OWNERS FATE: REVERSE ALYSTARS	REVERSE ALYSTARS	10
65	55	53	JAMIROQUAI (L) (S) REVERE 4576 (L) (S) (S) (S) (S)	TRAVELING WITHOUT MOVING	10
66	58	54	MARY J. BLIGE AT MCA 11604 (L) (S) (S) (S) (S)	SHARE MY WORLD	10
67	47	43	ELTON JOHN ROCKET 32646 (S) (S) (S) (S) (S)	THE BIG PICTURE	9
68	59	52	CELINIE DION AT 150 MADRID 4745 (S) (S) (S) (S) (S)	FALLING INTO YOU	10
69	29	—	DEFIONES WHEATMAN 486 01/20/96 (S) (S) (S) (S) (S)	AROUND THE FUR	20
70	48	45	GRAVEYOGGZ GET STREET 3203 490 (L) (S) (S) (S) (S)	THE PICK, THE SICKLE AND THE SHOVEL	20
71	64	64	VARIOUS ARTISTS GOLD FRONT 6254 (L) (S) (S) (S) (S)	CLUB MIX '96	6
72	70	59	DEANA CARTER AT CAPITOL HANNOVER 3754 (L) (S) (S) (S) (S)	DID I SHAVE MY LIPS FOR YOU?	10
73	66	47	AMY GRANT ANA 54290 (L) (S) (S) (S) (S)	BEHIND THE EYES	8
74	NEW	1	MARC ANTHONY 5986 82156 (S) (S) (S) (S) (S)	CONTRA LA CORRIENTE	6
75	74	55	EVERLEIGH CAPITOL 4070 (L) (S) (S) (S) (S)	SO MUCH FOR THE AFTERGLOW	33
76	62	50	VARIOUS ARTISTS AT VIRGIN 42186 (L) (S) (S) (S) (S)	PURE MOODS	10
77	72	56	FOU FIGHTERS AT RODNELL 54853 (S) (S) (S) (S) (S)	THE COLOUR AND THE SHAPE	10
78	75	68	ERYKKA BADU AT KIDZ 33027 (S) (S) (S) (S) (S)	BADUZZI	20
79	67	62	LUTHER VANDROSS ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 LUTHER VANDROSS (L) (S) (S) (S) (S)	ONE NIGHT WITH YOU	10
80	73	60	MISSY "MISSTY" MISTY ELLIOTT AT 16076747 42747 (S) (S) (S) (S) (S)	SUPA DUPA LIFE	10
81	NEW	1	VARIOUS ARTISTS BOW-WOW: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS SPARKS 41621 (S) (S) (S) (S) (S)	BOW-WOW: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS	6
82	63	63	THE MIGHTY MIGHTY MONSTERS AT BIC INC 33447 2300 (L) (S) (S) (S) (S)	LET'S FACE IT	10
83	NEW	1	MINDY MCCREARY ANA 67504 (L) (S) (S) (S) (S)	IF I DON'T SAY THE NIGHT	6
84	69	51	BLACK 10 AT PROUDTY 32017 (S) (S) (S) (S) (S)	BASED ON A TRUE STORY	10
85	27	—	KISS MCA 50323 (L) (S) (S) (S) (S)	CARNIVAL OF SOULS: THE FINAL SESSIONS	20
86	76	66	THE NOTORIOUS B.I.G. AT BAD BOY 7301 (S) (S) (S) (S) (S)	LIFE AFTER DEATH	10
87	115	130	SOUNDTRACK L.A. 404 (L) (S) (S) (S) (S)	BOOGIE NIGHTS	10
88	53	—	H-TOWN RELATIVITY 1596 (L) (S) (S) (S) (S)	LADIES EDITION	5
*** PACESETTER ***					
89	141	—	MANNEHEIM STEAMROLLERS AMERICAN DREAMWORKS 1997 (L) (S) (S) (S) (S)	CHRISTMAS LIVE	5
90	91	—	2 SOUNDTRACK LIVE SOUNDTRACK (L) (S) (S) (S) (S)	MORTAL KOMBAT: ANNihilation	10
91	81	72	6 THE VERVE WYCLIF 44513 (S) (S) (S) (S) (S)	URBAN MYNDS	6
92	57	41	6 EPMD OF JAY 53009 (S) (S) (S) (S) (S)	BACK IN BUSINESS	10
93	89	75	52 SOUNDTRACK AT WANNER 32004 (S) (S) (S) (S) (S)	SPACE JAM	20
94	80	67	32 TONIC AT POLYDOR 53024 (S) (S) (S) (S) (S)	LEMON PARADE	20
95	75	82	72 VARIOUS ARTISTS WYCLIF 44513 (S) (S) (S) (S) (S)	HALLOWEEN SONGS & SOUNDS	20
96	95	107	30 SAVAGE GARDEN AT 224 01/20/96 (L) (S) (S) (S) (S)	SAVAGE GARDEN	20
97	87	92	33 STEVEN CURTIS CHAPMAN SOUNDTRACK 51630 (L) (S) (S) (S) (S)	GREATEST HITS	10
98	NEW	1	B. B. KING MCA 1171 (L) (S) (S) (S) (S)	DELUCES WILD	6
99	84	74	15 JOE AT 410337 (L) (S) (S) (S) (S)	ALL THAT I AM	10
100	NEW	1	SAMMY KERSHAW SOUNDTRACK 53618 (L) (S) (S) (S) (S)	LABOR OF LOVE	6
101	90	81	11 MARTINA MCCREED ANA 67516 (L) (S) (S) (S) (S)	EVOLUTION	8
102	83	69	25 SISTER HAZEL AT UNIVERSAL 5304 (L) (S) (S) (S) (S)	SOMEBODY MORE FAMILIAR	4
103	130	157	4 JIM BIRCKMAN WYNNONNA WILLY 11242 (L) (S) (S) (S) (S)	THE GIFT	10
104	93	103	6 CREENE WOODEN 13201 (L) (S) (S) (S) (S)	MY OWN PRISON	5
105	85	71	6 LOREEN MCNINNIPT WANNER (S) (S) (S) (S) (S)	THE BOOK OF SECRETS	8

BILLBOARD NOVEMBER 22, 1993

RECORDING IS CDS READY FOR MASS MARKET

(Continued from page 8)

R have been tracked yet by the Consumer Electronic Manufacturers Assn. (CEMA), a random national sample survey in 1996 found 25 million households expressing some interest in acquiring a CD-R if it was offered at a reasonable price." Exponential sales growth is estimated by Adaptec, which noted that approximately 850,000 CD-R drives were sold in 1996, more than quadrupling the 200,000 units in 1995, with a projection for 2.2 million units to be sold this year.

"The mainstream market is more than 42 million U.S. homes will have at least one computer by year-end, with more than half equipped with a CD-ROM or more DVD-ROM drive. RIAA's report also points to the growth trend—and its implications—has as the music industry wary."

"The rapid growth of recordable CD-Rs and other digital audio formats in the market use for copying music, is obviously of great concern to the recording industry," says Gary Sherman, senior executive at the Recording Industry of America (RIAA). "We are analyzing the situation, and our options, very carefully."

Amplifying Sherman's concerns, a senior executive from one of the RIAA's major-label groups, who asked not to be identified, observes, "The frightening issue is that this [Adaptec program] isn't just an isolated instance. I get mail-order catalogs on a regular basis offering CD-R hardware for well under \$300, blank CD-R discs for \$2 each, and software with CD labels for literally pennies, and even jewel-box inserts."

With the wide-scale accessibility to users on the Internet, CD-Rs are like adding a match to dry kindling," the executive adds. "This is very much a disturbing element that needs to be addressed now. Agreements with both the consumer electronics and computer industries are critical priorities."

The Audio Home Recording Act (AHRA), which became law Oct. 28, 1992, set the support of the computer industry by exempting such "general purpose" machines as computers, RIAA's Sherman explains. "What is covered by this act, and what is not, is copyright royalty, is a 'digital audio recording medium,' defined as 'any material object in a form commonly distributed for use by the public that is primarily marketed or most commonly used by consumers for the purpose of making digital audio copied recordings or the use of a digital audio recording device.'"

Nor do the pending World Intellectual Property Organization treaties, covering computer-related software, cover CD-R or computer software like the Adaptec product. The implementing legislation introduced in the Courts and Intellectual Property Subcommittee and the House Judiciary Committee would make it illegal "to manufacture, import, or in any way traffic in devices that circumvent technologies protecting copyrighted works in any other way, existing copyright law."

According to the RIAA, the legislation restricts its impact to this area, effectively ending copyright protection for any other way, existing copyright law. Under AHRA, the only CD-R products covered to date have been the relatively small number of "limited edition" and "labeled and marketed" for consumer use, with a focus on music recording. This led TDK Electronics Corp. to announce that it will begin shipping its sample disc packed with every new Adaptec Easy CD Creator Deluxe. The Adaptec added promotion also offers a \$10

rebate on purchases of TDK CD-R five-packs with a \$24.95 suggested retail price, good through December 1999.

"We've adhered to the tenets of the AHRA," emphasizes Tim Sullivan, TDK VP of sales. "TDK has been paying royalties on all our digital media for audio recording purposes, including DAT [digital audiotape], DCC [digital compact cassette], and CD-R labeled 'for consumer use.' With the Adaptec product, we were faced with a quandary, because the computer and related authorities label Easy CD-R not fall within the confines of the Act."

"We feel strongly that paying the royalty on the samples will raise awareness of the issue," Sullivan continues. "We don't want to pay copyright fees in order what we feel is a significant growth market. We'd like to address the consumer's growing interest in recording their own music, and we see the law up to speed to we all can take advantage of this market. We believe music recording on CD-R is pivotal to the growth of the future as it expands from the law up to business medium to include a more mass-market consumer base."

Taking a different view from TDK, Adaptec's John L. Pedersen, president relations manager for the software products group, says, "There's no definitive legal answer to the copyright question related to our product, and we're not going to comment at this time."

There's apparently awareness of the copyright issue, however. A disclaimer in every Easy CD Creator package states that users are responsible for the law up to speed to we all can take advantage of this market. We believe music recording on CD-R is pivotal to the growth of the future as it expands from the law up to business medium to include a more mass-market consumer base."

"The challenge that [music] copyright owners face is not to lose sight of the size of the CD-R market while getting overly concerned about the spillage out of that barrel."

"The reality is that, if and when CD-Rs are used to create a new music product, the recording industry will receive a huge amount of royalties under the Audio Home Recording Act," he adds.

■ BY CHUCK TAYLOR

NEW YORK—A federal complaint has been served on No Limit/Priority rap artist and No Limit CEO Master P for allegedly copying the melody of a No 1 R&B hit recorded in 1975 by the O'Jays to a 1995 rap 20 R&B hit, "I Miss My Homies."

The suit, filed Oct. 29 in U.S. District Court for the Eastern District of New York, claims that Master P "almost identically" took verses and the chorus from the O'Jays' "Brandy," written by Charlie Simons and Jon Brumfield, then reworded the lyrics and replaced the chorus of "Brandy, I really miss you" with "I miss my homies."

The filing asks for damages (\$1.5 million to be awarded to Simons and Jefferson, whom Master P does not identify as co-writers, according to the suit. It also says that on the TV show "The 6th Sense," which he hosted, Pimp C, and the Shocker as the sole writers of the song.

The album "Ghetto D," from which "Brandy" is taken, is the first single, has reached No. 1 on both The Billboard 200 and Top R&B Albums charts. In less than three months, it has sold more than 1 million units, according to SoundScan.

"We believe that the record sold

ages and other remedies. If you are uncertain about your rights, you should contact your legal adviser."

Adaptec is a member of the Software Publishers Assn. (SPA), which has published the "SPA Legal Code of Best Practices," according to Mark Trappagen, VP for intellectual property. "We haven't studied the issues related to music copyrights affected by any member's product," he says.

"However, our handbook advises that 'when using third-party content, the general rule is to get permission from that third party.' The issue of liability related to a product that enables the copying of copyrighted sound recordings and/or musical works has not been addressed by the law."

The optical media industry is definitely ramping up the growth of CD-R, including market leader Kodak, TDK, Sony, Matsui, Fuji, Verbatim, and InFocus, as well as all original equipment manufacturer suppliers Tyan Vaden, Mitsubishi, and Minut, among others.

As an example, TDK's Peachtree Corners, Ga., facility outside Atlanta installed its first CD-R line this spring as part of a multimillion-dollar investment by country artist in 1997, installing only the first two weeks of George Strait's "Carrying Your Love With Me" in the first four weeks of LeAnn Rimes' "You Light Up My Life."

In fact, Twain's song is 3.4% larger than the 166,000 units that made Rimes' "Unchained Melody/The Early Years" No. 1 on the Billboard 200 during that album's first week.

Twain's nine-platinum album "I'm Not Easy" spent 29 weeks in The Billboard 200's top 10, and one gets the sense that he new one will have a long residency in that same neighborhood. Furthermore, he new management team, led by Bruce Springsteen's shepherd Jon Landau, is aggressive in seeking expansion of Twain's but he made-up coast press copy scored Oct. 26, the Sunday before "Come On Over" release, when she was featured in articles in both The New York Times and The Los Angeles Times.

"Twain's fans also extended beyond the traditional country fan base during the life of 'The Woman In Me.' It seems likely she will have another chance to grab the big chair's crown during what should be a long reign over Top Country Albums (see Country Corner, page 57).

RAP WRAP: With Jay-Z & Rakim each selling more than 130,000 pieces in their opening weeks, rap accounts for three of the top five albums on The Billboard 200 and seven of the top 10 on Top R&B Albums. Jay-Z checks in at No. 3 on the big chart with 138,000 units, while Rakim's No. 4 entry represents 136,000 units. Both outsell Master P at the core-store panel, which determines Billboard's R&B and rap charts, with Rakim edging out Jay-Z (see Data Base's Rhythm Section, page 28). ... All nine of the rap albums that have been No. 1 on the Billboard 200 this year carry explicit-lyrics warnings for parents. Clearing the way for the new wave of rap, the exceptions being the "Gridlock" soundtrack, Scarface's "The Untouchable," and NAS Escoobar, Fly Brown, AZ & Nature's "The Firm."

In the others, Wu-Tang Clan's "Wu-Tang Forever" was the only one when the edited version was available at the same time as the original release. There were slight lags for the edited versions of Puff Daddy & the Family's "No Way Out," Bone Thugs-N-Harmony's "The Art of War," Mase's "Ghetto," and Jay-Z's "Black Album." Jay-Z's album has done a "Life After Death" by the late Notorious B.I.G., which topped the chart in April, nor reach stores until Tuesday (18).

When two versions are made available, the unedited version usually outsells the edited one. But later in the album's life, the sales for the clean version begin to expand. For example, Arista estimates that in its 16th chart week, the edited Puff accounts for about 13,000 of that album's current 68,000-unit tally (at No. 12), a 19% share, while the pruned Master version accounts for only about 40,000 units, roughly 25% of the 175,000-unit total (the edited Master was not available until the album's 14th chart week).

Rackjobber Anderson Merchandisers has told labels that given a clean version, that wholesaler alone can account for 6% of the units sold over the life of a rap album. Among traditional music retailers, Musicians is the chain that most aggressively stocks edited versions.

IN VIEW: Early sales reports suggest that Barbra Streisand will own next issue's Hot Shot Deb. The veteran songstress might also dislodge Mase from the top rung. Also, the new album by rapper Mykaid, who makes pretensions bows on Top R&B Albums and Heatseekers as a result of street-vault violations, and with R&B supergroup LSG ... With a 29% increase, Chumba wamba (8-4, 36,000 units) becomes the first act this year to break the Greatest Hits record of 36 weeks on the album charts. It has done so in consecutive weeks since the soundtrack to "The Lion King" did it in 1994. Albums by No Doubt (1996) and Alanis Morissette (1996) were both eight weeks Greatest Gainers, but not in consecutive weeks ... It's 83,000 pieces for the new album by the late Notorious B.I.G., which topped the chart in April, nor reach stores until Tuesday (18).

First-week sales that "Spice," their first album, had when it debuted on No. 6 in the Feb. 25 issue.



by Geoff Mayfield

SQUEAKER: It's not the closest race we've ever seen, but it's a tight one, as rap EMINEM, with 175,000 units, retains the top rung on The Billboard 200 by a slim 1.5% margin over a strong first week of 172,000 pieces from country star Shania Twain. Mase's "Harlem World," as expected, does a decline, but his 36% drop was smaller than the 45%-50% evaporation that large rap albums often see in the second week.

Of the two, "Harlem World" was bigger at retail, while Twain's "Come On Over" had higher numbers with mass merchants. The former was top dog at mainstream retail, reigning as the top seller for the Musicians Group, Target, Wal-Mart, and Best Buy. The latter was the leading music retailer for Target Stores, Anderson Merchandisers (which stocks many Wal-Mart and Kmart stores), and Best Buy. For the week, "Come On Over" was the best-selling country album at traditional music retail, ranking fourth behind three rap titles.

ONE TO WATCH: While it's tough to miss the top rung by a mere 3,000 copies, don't cry for Shania. Her opening-week sales is the seventh largest ever by a country artist in 1997, trailing only the first two weeks of George Strait's "Carrying Your Love With Me" and the first four weeks of LeAnn Rimes' "You Light Up My Life." In fact, Twain's song is 3.4% larger than the 166,000 units that made Rimes' "Unchained Melody/The Early Years" No. 1 on the Billboard 200 during that album's first week.

Twain's nine-platinum album "I'm Not Easy" spent 29 weeks in The Billboard 200's top 10, and one gets the sense that he new one will have a long residency in that same neighborhood. Furthermore, he new management team, led by Bruce Springsteen's shepherd Jon Landau, is aggressive in seeking expansion of Twain's but he made-up coast press copy scored Oct. 26, the Sunday before "Come On Over" release, when she was featured in articles in both The New York Times and The Los Angeles Times.

"Twain's fans also extended beyond the traditional country fan base during the life of 'The Woman In Me.' It seems likely she will have another chance to grab the big chair's crown during what should be a long reign over Top Country Albums (see Country Corner, page 57).

RAP WRAP: With Jay-Z & Rakim each selling more than 130,000 pieces in their opening weeks, rap accounts for three of the top five albums on The Billboard 200 and seven of the top 10 on Top R&B Albums. Jay-Z checks in at No. 3 on the big chart with 138,000 units, while Rakim's No. 4 entry represents 136,000 units. Both outsell Master P at the core-store panel, which determines Billboard's R&B and rap charts, with Rakim edging out Jay-Z (see Data Base's Rhythm Section, page 28). ... All nine of the rap albums that have been No. 1 on the Billboard 200 this year carry explicit-lyrics warnings for parents. Clearing the way for the new wave of rap, the exceptions being the "Gridlock" soundtrack, Scarface's "The Untouchable," and NAS Escoobar, Fly Brown, AZ & Nature's "The Firm."

In the others, Wu-Tang Clan's "Wu-Tang Forever" was the only one when the edited version was available at the same time as the original release. There were slight lags for the edited versions of Puff Daddy & the Family's "No Way Out," Bone Thugs-N-Harmony's "The Art of War," Mase's "Ghetto," and Jay-Z's "Black Album." Jay-Z's album has done a "Life After Death" by the late Notorious B.I.G., which topped the chart in April, nor reach stores until Tuesday (18).

When two versions are made available, the unedited version usually outsells the edited one. But later in the album's life, the sales for the clean version begin to expand. For example, Arista estimates that in its 16th chart week, the edited Puff accounts for about 13,000 of that album's current 68,000-unit tally (at No. 12), a 19% share, while the pruned Master version accounts for only about 40,000 units, roughly 25% of the 175,000-unit total (the edited Master was not available until the album's 14th chart week).

Rackjobber Anderson Merchandisers has told labels that given a clean version, that wholesaler alone can account for 6% of the units sold over the life of a rap album. Among traditional music retailers, Musicians is the chain that most aggressively stocks edited versions.

IN VIEW: Early sales reports suggest that Barbra Streisand will own next issue's Hot Shot Deb. The veteran songstress might also dislodge Mase from the top rung. Also, the new album by rapper Mykaid, who makes pretensions bows on Top R&B Albums and Heatseekers as a result of street-vault violations, and with R&B supergroup LSG ... With a 29% increase, Chumba wamba (8-4, 36,000 units) becomes the first act this year to break the Greatest Hits record of 36 weeks on the album charts. It has done so in consecutive weeks since the soundtrack to "The Lion King" did it in 1994. Albums by No Doubt (1996) and Alanis Morissette (1996) were both eight weeks Greatest Gainers, but not in consecutive weeks ... It's 83,000 pieces for the new album by the late Notorious B.I.G., which topped the chart in April, nor reach stores until Tuesday (18).

First-week sales that "Spice," their first album, had when it debuted on No. 6 in the Feb. 25 issue.

(Continued from page 1)

TRANS WORLD, NRM REPORT POSITIVE QTRS.
(Continued from page 8)

During the third quarter, Trans World closed on its acquisition of the Milford, Mass.-based Strawberries, and three weeks of sales from that company, or \$4 million, were included in the Trans World results.

In the years that followed, Sire

PORT POSITIVE QTRS.

Teitelbaum feels that presenting a fair value for the customers will create new real estate opportunities for National Record Mart, which is a mall-oriented retailer. National Record Mart operates 146 stores. The chain's stock price was unchanged after announcing its results, closing at \$3.813 on Nov. 12.

As in the past, Sire will steer clear of such commercial fare. "The new Sire will be very much like the old Sire," he says. "Myself and my A&R team are

■ **SPI COMMUNICATIONS** • Chairman: Gerald S. N...

Releases on tap for early 1998 include the second album from the Farm Dogs (due Jan. 27), Morcheeba's sophomore set, and the Sire debut by North Carolina rock act Jolene (both on Feb. 24).

FREE CATALOG!
with complete 12", cassette, and
CD manufacturing prices
1-800-468-9353
www.discmakers.com

DISC MAKERS
7905 N. Route 330, Farmingdale, NY 08110-1402
Outside USA call 609 663 9030 • FAX 609 661 3458

Chairman & President • **President & CEO** John B. Hallock Jr., Executive Member, London • **Executive Vice President**

© of this publication may not be reproduced, stored in any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE is published weekly, one year in advance. The first week of January. One Year Price: \$15.00. Second Year Price: \$28.00. U.S. \$27.50. Canada: \$30.00. U.S. \$29.50. U.S. \$29.00. U.S. \$28.50. U.S. \$28.00. U.S. \$27.50. U.S. \$27.00. U.S. \$26.50. U.S. \$26.00. U.S. \$25.50. U.S. \$25.00. U.S. \$24.50. U.S. \$24.00. U.S. \$23.50. U.S. \$23.00. U.S. \$22.50. U.S. \$22.00. U.S. \$21.50. U.S. \$21.00. U.S. \$20.50. U.S. \$20.00. U.S. \$19.50. U.S. \$19.00. U.S. \$18.50. U.S. \$18.00. U.S. \$17.50. U.S. \$17.00. U.S. \$16.50. U.S. \$16.00. U.S. \$15.50. U.S. \$15.00. U.S. \$14.50. U.S. \$14.00. U.S. \$13.50. U.S. \$13.00. U.S. \$12.50. U.S. \$12.00. U.S. \$11.50. U.S. \$11.00. U.S. \$10.50. U.S. \$10.00. U.S. \$9.50. U.S. \$9.00. U.S. \$8.50. U.S. \$8.00. U.S. \$7.50. U.S. \$7.00. U.S. \$6.50. U.S. \$6.00. U.S. \$5.50. U.S. \$5.00. U.S. \$4.50. U.S. \$4.00. U.S. \$3.50. U.S. \$3.00. U.S. \$2.50. U.S. \$2.00. U.S. \$1.50. U.S. \$1.00. U.S. \$0.50. U.S. \$0.00. U.S. \$-0.50. U.S. \$-1.00. U.S. \$-1.50. U.S. \$-2.00. U.S. \$-2.50. U.S. \$-3.00. U.S. \$-3.50. U.S. \$-4.00. U.S. \$-4.50. U.S. \$-5.00. U.S. \$-5.50. U.S. \$-6.00. U.S. \$-6.50. U.S. \$-7.00. U.S. \$-7.50. U.S. \$-8.00. U.S. \$-8.50. U.S. \$-9.00. U.S. \$-9.50. U.S. \$-10.00. U.S. \$-10.50. U.S. \$-11.00. U.S. \$-11.50. U.S. \$-12.00. U.S. \$-12.50. U.S. \$-13.00. U.S. \$-13.50. U.S. \$-14.00. U.S. \$-14.50. U.S. \$-15.00. U.S. \$-15.50. U.S. \$-16.00. U.S. \$-16.50. U.S. \$-17.00. U.S. \$-17.50. U.S. \$-18.00. U.S. \$-18.50. U.S. \$-19.00. U.S. \$-19.50. U.S. \$-20.00. U.S. \$-20.50. U.S. \$-21.00. U.S. \$-21.50. U.S. \$-22.00. U.S. \$-22.50. U.S. \$-23.00. U.S. \$-23.50. U.S. \$-24.00. U.S. \$-24.50. U.S. \$-25.00. U.S. \$-25.50. U.S. \$-26.00. U.S. \$-26.50. U.S. \$-27.00. U.S. \$-27.50. U.S. \$-28.00. U.S. \$-28.50. U.S. \$-29.00. U.S. \$-29.50. U.S. \$-30.00. U.S. \$-30.50. U.S. \$-31.00. U.S. \$-31.50. U.S. \$-32.00. U.S. \$-32.50. U.S. \$-33.00. U.S. \$-33.50. U.S. \$-34.00. U.S. \$-34.50. U.S. \$-35.00. U.S. \$-35.50. U.S. \$-36.00. U.S. \$-36.50. U.S. \$-37.00. U.S. \$-37.50. U.S. \$-38.00. U.S. \$-38.50. U.S. \$-39.00. U.S. \$-39.50. U.S. \$-40.00. U.S. \$-40.50. U.S. \$-41.00. U.S. \$-41.50. U.S. \$-42.00. U.S. \$-42.50. U.S. \$-43.00. U.S. \$-43.50. U.S. \$-44.00. U.S. \$-44.50. U.S. \$-45.00. U.S. \$-45.50. U.S. \$-46.00. U.S. \$-46.50. U.S. \$-47.00. U.S. \$-47.50. U.S. \$-48.00. U.S. \$-48.50. U.S. \$-49.00. U.S. \$-49.50. U.S. \$-50.00. U.S. \$-50.50. U.S. \$-51.00. U.S. \$-51.50. U.S. \$-52.00. U.S. \$-52.50. U.S. \$-53.00. U.S. \$-53.50. U.S. \$-54.00. U.S. \$-54.50. U.S. \$-55.00. U.S. \$-55.50. U.S. \$-56.00. U.S. \$-56.50. U.S. \$-57.00. U.S. \$-57.50. U.S. \$-58.00. U.S. \$-58.50. U.S. \$-59.00. U.S. \$-59.50. U.S. \$-60.00. U.S. \$-60.50. U.S. \$-61.00. U.S. \$-61.50. U.S. \$-62.00. U.S. \$-62.50. U.S. \$-63.00. U.S. \$-63.50. U.S. \$-64.00. U.S. \$-64.50. U.S. \$-65.00. U.S. \$-65.50. U.S. \$-66.00. U.S. \$-66.50. U.S. \$-67.00. U.S. \$-67.50. U.S. \$-68.00. U.S. \$-68.50. U.S. \$-69.00. U.S. \$-69.50. U.S. \$-70.00. U.S. \$-70.50. U.S. \$-71.00. U.S. \$-71.50. U.S. \$-72.00. U.S. \$-72.50. U.S. \$-73.00. U.S. \$-73.50. U.S. \$-74.00. U.S. \$-74.50. U.S. \$-75.00. U.S. \$-75.50. U.S. \$-76.00. U.S. \$-76.50. U.S. \$-77.00. U.S. \$-77.50. U.S. \$-78.00. U.S. \$-78.50. U.S. \$-79.00. U.S. \$-79.50. U.S. \$-80.00. U.S. \$-80.50. U.S. \$-81.00. U.S. \$-81.50. U.S. \$-82.00. U.S. \$-82.50. U.S. \$-83.00. U.S. \$-83.50. U.S. \$-84.00. U.S. \$-84.50. U.S. \$-85.00. U.S. \$-85.50. U.S. \$-86.00. U.S. \$-86.50. U.S. \$-87.00. U.S. \$-87.50. U.S. \$-88.00. U.S. \$-88.50. U.S. \$-89.00. U.S. \$-89.50. U.S. \$-90.00. U.S. \$-90.50. U.S. \$-91.00. U.S. \$-91.50. U.S. \$-92.00. U.S. \$-92.50. U.S. \$-93.00. U.S. \$-93.50. U.S. \$-94.00. U.S. \$-94.50. U.S. \$-95.00. U.S. \$-95.50. U.S. \$-96.00. U.S. \$-96.50. U.S. \$-97.00. U.S. \$-97.50. U.S. \$-98.00. U.S. \$-98.50. U.S. \$-99.00. U.S. \$-99.50. U.S. \$-100.00. U.S. \$-100.50. U.S. \$-101.00. U.S. \$-101.50. U.S. \$-102.00. U.S. \$-102.50. U.S. \$-103.00. U.S. \$-103.50. U.S. \$-104.00. U.S. \$-104.50. U.S. \$-105.00. U.S. \$-105.50. U.S. \$-106.00. U.S. \$-106.50. U.S. \$-107.00. U.S. \$-107.50. U.S. \$-108.00. U.S. \$-108.50. U.S. \$-109.00. U.S. \$-109.50. U.S. \$-110.00. U.S. \$-110.50. U.S. \$-111.00. U.S. \$-111.50. U.S. \$-112.00. U.S. \$-112.50. U.S. \$-113.00. U.S. \$-113.50. U.S. \$-114.00. U.S. \$-114.50. U.S. \$-115.00. U.S. \$-115.50. U.S. \$-116.00. U.S. \$-116.50. U.S. \$-117.00. U.S. \$-117.50. U.S. \$-118.00. U.S. \$-118.50. U.S. \$-119.00. U.S. \$-119.50. U.S. \$-120.00. U.S. \$-120.50. U.S. \$-121.00. U.S. \$-121.50. U.S. \$-122.00. U.S. \$-122.50. U.S. \$-123.00. U.S. \$-123.50. U.S. \$-124.00. U.S. \$-124.50. U.S. \$-125.00. U.S. \$-125.50. U.S. \$-126.00. U.S. \$-126.50. U.S. \$-127.00. U.S. \$-127.50. U.S. \$-128.00. U.S. \$-128.50. U.S. \$-129.00. U.S. \$-129.50. U.S. \$-130.00. U.S. \$-130.50. U.S. \$-131.00. U.S. \$-131.50. U.S. \$-132.00. U.S. \$-132.50. U.S. \$-133.00. U.S. \$-133.50. U.S. \$-134.00. U.S. \$-134.50. U.S. \$-135.00. U.S. \$-135.50. U.S. \$-136.00. U.S. \$-136.50. U.S. \$-137.00. U.S. \$-137.50. U.S. \$-138.00. U.S. \$-138.50. U.S. \$-139.00. U.S. \$-139.50. U.S. \$-140.00. U.S. \$-140.50. U.S. \$-141.00. U.S. \$-141.50. U.S. \$-142.00. U.S. \$-142.50. U.S. \$-143.00. U.S. \$-143.50. U.S. \$-144.00. U.S. \$-144.50. U.S. \$-145.00. U.S. \$-145.50. U.S. \$-146.00. U.S. \$-146.50. U.S. \$-147.00. U.S. \$-147.50. U.S. \$-148.00. U.S. \$-148.50. U.S. \$-149.00. U.S. \$-149.50. U.S. \$-150.00. U.S. \$-150.50. U.S. \$-151.00. U.S. \$-151.50.

BILLBOARD NOVEMBER 22, 1997

WEEKEND

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Music Video Webcast To Showcase Fresh Talent

The Billboard Music Video Awards is shaping up as a showcase for some of the industry's most exciting new talents. The ceremony, to be held Nov. 22 at Billboard Live in West Hollywood, Calif., will be a webcast live in conjunction with JAMtv. College Television Network is the exclusive sponsor for this historic event.

The show will feature performances by Buzztone/RCA hip-hop act Funkdoobiest, H.O.L.A. dance artist Veronica, and Mojo/Universal pop-ska band Red Big Fish. Celebrity presenters will include RCA's Dave Koz, who is a nominee in the Jazz/AC category; dance-music nominee Tommy Boy artist Jooeyln Enriquez; Jon Forte of multi-actuated Ruffhouse/Columbia acts the Ruffage; Allstars; and RCA artist Leah Androne.

The live webcast will be seen on Billboard Online (www.billboard.com) and JAMtv (www.jamtv.com), and will include live streaming audio and video and digital photos of the awards presentations and performances, plus back-

stage interviews, and more. College Television Network, Billboard's other partner in the Webcast, is a rapidly growing outlet for targeted video exposure to the important college-age market. CTN is seen by some 700,000 viewers per day on more than 250 college campuses across the U.S.

The Billboard Music Video Awards is the longest-running event of its kind and the only awards competition in which music video professionals are honored by their peers in the industry. Awards for best video, best new artist video, and best local/regional show are presented in nine different genres. This year's show will include presentation of the first Fantastic Video Award, which was decided by voters on the Internet.

The awards ceremony will be the closing event of the 19th Annual Billboard Music Video Conference, which runs Nov. 20-22 at the Beverly Hilton in Los Angeles. For registration information, contact Maureen Ryan at 212-536-5002.



ANDREA



VERONICA



KOZ



ENRIQUEZ

Something About Elton Dominates AC

BY THE SLIMMEST MARGIN possible, Elton John sneaks Le Ann Rimes at the top of the Adult Contemporary hit, giving the British pop-singer his 19th No. 1 hit on this chart. That breaks the longstanding tie between Elton and the Carpenters for the act with the most AC chart-toppers. Both had 15 No. 1 titles as of May 1995, when Elton's "Believe" hit pole position. This issue, one solitary airplay made all the difference, as "Something About The Way You Look Tonight" had 1,300 detections at AC radio and "How Do I Live" had 1,299. That lone spin ended Rimes' reign after 11 weeks—still impressive, by any standard—and pushed Elton into the top spot, even though both singers experienced a drop in airplay from the previous week.

Rimes would have had a long way to go for a record anyway—she needed another nine weeks to surpass the 18-week run of Celine Dion's "Because You Loved Me," which, like "How Do I Live," was written by Diane Warren.

Elton's first No. 1 AC song was "Daniel," back in 1973. He had three more chart-toppers in the '70s and five in the '80s. That means most of his No. 1 hits on this chart have happened in this decade. "Something" is the seventh No. 1 hit for the act in the '90s. His most successful AC chart-topper to date is "The One," which was No. 1 for six weeks in 1992.

"Candle In The Wind 1997" remains on the AC chart, sliding one notch 21-22. And Beth Nielsen Chapman's "Sad And Water," which Elton includes in his live performances instead of "Candle" to express his sense of loss, enters the AC chart at No. 28.

Over on the Hot 100, "Something About The Way You Look Tonight"/"Candle In The Wind 1997" remains No. 1 for a seventh week. If the tribute single is on top again next issue, it will have been No. 1 twice as long as any previous Elton chart-topper.



by Fred Bronson



as the current hit—peaked at No. 5. Cohen says it reminds him of the similarity between the 1983 hit "All Right" by Christopher Cross and 1993's "Alright" by Kris Kross.

ESPECIALLY THE YOUNG ONES: David Bowie is back on the Hot 100 (or only the second time in the '90s. "I'm Afraid Of Americans" (Virgin) is the Hot Shot debut at No. 84. Bowie's only other chart single this decade was "The Heart's Filthy Lesson," No. 92 in October 1995. Bowie's chart spin on the Hot 100 is expanded to 25 years and seven months, dating back to the debut of "Changes" in April 1972.

USHERED OUT: With "My Body" (EastWest) by supergroup LSG advancing to No. 1 on Hot R&B Singles, Usher is denied the chance to tie R. Kelly's "Bump N' Grind" as the longest-running No. 1 since Billboard brought back the R&B chart in 1985. "You Make Me Wanna..." (LaFace) had an 11-week run but needed one more week to match "Bump" and two more to have the crown all to itself.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	577,940,000	615,869,000 (UP 6.6%)	CD	341,407,000 (UP 11.7%)
ALBUMS	475,779,000	499,674,000 (UP 5%)	CASSETTE	133,152,000 (DN 12.1%)
SINGLES	102,161,000	116,195,000 (UP 13.7%)	OTHER	1,220,000 (DN 25%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,094,000	11,776,000	2,318,000
LAST WEEK	LAST WEEK	LAST WEEK
13,103,000	10,816,000	2,287,000
CHANGE	CHANGE	CHANGE
UP 7.6%	UP 8.9%	UP 1.4%
THIS WEEK TO DATE	THIS WEEK TO DATE	THIS WEEK TO DATE
14,391,000	11,859,000	2,532,000
CHANGE	CHANGE	CHANGE
DOWN 2.1%	DOWN 0.7%	DOWN 8.5%

ALBUM SALES BY FORMAT			
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996
CD	9,598,000	8,420,000	8,583,000
CASSETTE	2,650,000	2,374,000	3,249,000
OTHER	28,000	22,000	28,000
PERCENTAGE			
CD	68.1%	71.1%	68.6%
CASSETTE	18.1%	19.8%	18.4%
OTHER	0.2%	0.1%	0.0%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

Spice Girls Spice Up Lineup For Billboard Music Awards

British pop sensation the Spice Girls have been added to the list of musical artists set to perform on the eighth annual Billboard Music Awards. They join host David Spade and performers Aerosmith, Jamiroquai and other chart-topping acts at the 1997 awards show, which will be broadcast live from the MGM Grand in Las Vegas Monday, Dec. 8, on Fox TV.

The Spice Girls' worldwide success already has landed the group several notable chart achievements this year. Entering The Billboard

200 chart at No. 6, the group's Virgin album "Spice" was the highest U.S. album chart debut ever scored by a British female act. The album spent 32 weeks in the top 10 on the album chart and four weeks at No. 1.

The Billboard Music Awards honor the year's No. 1 artists and songs as determined by the record buying audience

and radio airplay statistics. Additional star performances will be announced in the coming weeks. Watch this space for more news.




SPICE GIRLS

Billboard Music Awards
Las Vegas • Dec. 8, 1997

For more information, contact Susan Mezzo at 212-536-5173

19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's 19th Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard/Airplay Monitor Seminar & Awards
Pointe Hilton at Tapscott Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
For more information, contact Maureen Ryan at 212-536-5002.

Visit our Website at <http://www.billboard.com>
Contact Susan Bell at 212-536-1492/800-445-1492.
E-mail: sbell@billboard.com



Duotones Fall 1986

Silhouette Fall 1988

Breathless Fall 1992

Miracles Fall 1994

The Moment Fall 1996

This Fall,
the multi-Platinum tradition
continues.

KENNY G GREATEST HITS

After sales of over 36 million
copies in the U.S. alone,
sold-out tours and numerous awards
(including the Grammy), comes
the first-ever greatest hits album from
the #1 musician of our time.

This must-have collection
contains over 75 minutes of music,
including 3 unreleased recordings,
and stunning performances with
Toni Braxton, Babyface, Peabo Bryson
and... Frank Sinatra!

UPCOMING TELEVISION APPEARANCES INCLUDE:

- * CNN Showbiz Today (Nov 20)
- * Access Hollywood (Nov 28*)
- * Live With Regis & Kathie Lee (Dec 2)
- * MSNBC "Home Page" (Dec 2)
- * NBC Christmas Tree Lighting (Dec 2)
- * The View (Dec 3)
- * Today (Dec 22)
- * E! Entertainment
- * Concert of Hope (CBS Christmas Special)

ARISTA

www.kenngreatesthits.com

UNIVERSAL

THE UNSTOPPABLE!!!



DEF JAMTM

**1998:
TIGAL 2: JUDGMENT DAY**

**OUT NOW:
ILL NA NA**

**OCTOBER:
PHENOMENON**

**SEPTEMBER:
BACK IN BUSINESS**

**1999:
REDMAN**

